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MASTERPIECES OF ITALIAN ART.

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MASTERPIECES

OF ITALIAN ART.

TWENTY-SIX PHOTOGRAPHS FROM DRAWINGS AND ENGRAVINGS
AFTER THE MOST CELEBRATED PAINTERS OF ITALY
FROM THE THIRTEENTH TO THE
SIXTEENTH CENTURIES.

WITH MEMOIRS OF THE PAINTERS.

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PREFACE.

THE domain of Italian Art is so large and so widely spread that this little volume can aim at doing nothing more than sketching out a few of its principal beauties.

Beginning with Cimabue in the thirteenth century, a succession of great Painters glorified Italy until the end of the fifteenth century, when Leonardo da Vinci, Titian, Michael Angelo, and Raphael flourished, and Art reached nearly to perfection. For another century the teachings of these grand men influenced their pupils, and then—following the universal law—came decadence, and at last the utter extinction of a race who had taught the world for five hundred years.

An attempt has been made to give some idea of this wonderful Progress of Art by means of photographs from the works of twenty-six of the most justly celebrated Painters. These will be sufficient, perhaps, to indicate in a measure the characteristic styles of the various Schools; but to do justice to the subject a hundred such collections would not suffice.

The almost illimitable extent to which researches on Italian Art may be carried is well shown in this fact, that the late Prince Consort

gathered together engravings and photographs from the paintings and drawings attributed to Raphael alone, and that this labour of love, which has been continued by command of Her Majesty, has been carried on until fifty folio volumes, each containing five hundred subjects, have now been filled!

Should the reader of this volume wish to learn more of the History of Italian Artists than is here given, he cannot do better than consult Mrs. Jameson's charming little volume, "Lives of the Italian Painters," Mr. Wornum's "Epochs of Painting," or Messrs. Crowe and Cavalcaselle's more extensive work on the History of Italian Art.

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ITALIAN ART.

CIMABUE.

"But at any rate I have loved the season
Of Art's spring-birth, so dim and dewy:
My sculptor is Nicolo the Pisan;
My painter—who but Cimabue?"

ROBERT BROWNING.

GREEK Art, the most perfect in some respects which the world has ever produced, had still sufficient vitality remaining in the first centuries of Christianity to be able to impose its laws on the new-born Christian School.

The paintings in the Catacombs at Rome, which are usually regarded as the earliest examples of Christian Art, were evidently accomplished under the influence of traditional forms of ancient painting and from Greek models, and for a time it seemed as though the dying faith of Greece and Rome would yet, in the domain of Art, retain some part of its hold, even over the worshippers of Christ. But the classical representation of sacred subjects, which is the chief characteristic of the Art of the third, fourth, and fifth centuries, soon sank into the cold conventional inanity of the Byzantine School. The portraits of our Saviour, who was depicted in the earliest Christian pictures as the Good Shepherd, or symbolized under the form of Orpheus with his lyre, gradually lost their classical

grace and beauty of proportion, without gaining in devotional feeling, until at length the Christian mind, which had at first recoiled in pious horror at any representation of the God-Man, except as an Infant in His mother's arms, learnt to take delight in depicting His greatest sufferings; and hideous Crucifixions, in which the features and limbs of the Saviour were painfully tortured, became the favourite subjects of Art in its lowest degradation, in the tenth and eleventh centuries.

The efforts of the Emperor Constantine to revive the classical grandeur of Greece in his new capital of Constantinople, proved in the end as unavailing as those of Julian to reinstate the old religion. Each emperor served only to prolong for a time the dying struggles of a faith which had done its work on this earth. A new idea had taken possession of men's minds, and this idea had to be developed in the Art as well as in the Life of the human race.

To represent this idea Greek Art proved insufficient. The utmost beauty of form, the most exquisite grace, the noblest majesty, the most harmonious colour,—in fact, the highest perfection of Life, or what Aristotle called the "anima" of the body,—this the Greek artist expressed as, perhaps, none other has since been able; but of the Soul of man, the soul taken in its Christian sense, as something apart from the body, and capable of a separate and eternal existence,—of this the Greek artist caught no dim view.

But it is this new revelation of an immortal soul, which is ever perplexing the poor early Christian artist. With him, indeed, too often, the whole endeavour is to paint this same immortal soul, not caring how the poor body in which he represents it gets twisted and tortured in his attempts.

"Paint the soul, never mind the legs and arms!" seems indeed to have been the method which many of the early Christian painters followed. Their efforts to this end, it must be admitted, were very often ludicrous, and sometimes painful, but they were the result of a deep conviction of a new revealed truth; and in the fulness of time arose the great masters of the Christian schools, who to the old Greek beauty of Life added the longing, striving, escaping Soul. To the perfection of the body they gave the spirit,—the breath, not of life alone, but of an indwelling God; for

they represented Humanity worn, suffering, martyred indeed, but made divine by Him who had once worn it on earth.

Giovanni Cimabue, born in the city of Florence in the year 1240, stands forth, not as having given "the first light to the art of painting," as Vasari states, but as having given a forward impulse to that art, which it was not to lose until it had brought forth the perfect beauty of Raphael and the mighty power of Michael Angelo.

Although there were other artists of considerable merit who lived before the time of Cimabue, and who founded schools both at Sienna and Pisa, yet these men followed almost exclusively the Byzantine forms; and even after the awakening of a more natural art in Florence, they still continued to cling to traditional habits; and, making ornament a principal object instead of an accessory in their painting, the painters of the Siennese School missed the development of the Florentine.

With Cimabue then, we may fairly say, began the season

"Of Art's spring-birth, so dim and dewy."

New life was infused into the worn-out old types, and a noble Christian school was founded.

The thirteenth century was a period when the dry bones of human knowledge, which had lain so long in the dust during those dark ages, began to shake and gather themselves together into strange new forms. The Mendicant orders had produced in men's minds a fervour of religious enthusiasm which found a vent in Art, as well as in crusades against heretics, and in every direction a great mental activity was manifesting itself. In the same years that Cimabue was painting in Florence, Albertus Magnus was lecturing in Cologne, so that we find the dawns of Modern Art and of Modern Science were actually simultaneous.

But although we may consider the revival of Art in the thirteenth century as an expression of the common impulse which was stirring the

heart of the Western world, yet we must not forget the men who first gave this tendency a free expression. Nicolo Pisano, who lived about the same period as Cimabue, revived the feeling for true form in sculpture, and restored to it much of its past greatness, whilst to Cimabue belongs the glory of having seen, in his later years at all events, that Nature was greater than the Byzantine type of her. Two large Madonnas are still preserved in the Academy at Florence which there seems every reason to believe are by Cimabue. The earlier of these two, which was painted for the church of the SS. Trinita, still remains faithful to the Byzantine style; but the later one, the colossal Madonna formerly in the Rucellai Chapel in the church of S. Maria Novella at Florence, shows a decided improvement on the old cramped forms: there is a greater freedom in the drawing, and the eyes of the Virgin have lost the steady stare that Byzantine artists usually gave them. Round the frame of this picture are introduced small medallions of the heads of saints, and angels are represented kneeling on each side of the Madonna.

This picture, Vasari tells us, excited so much admiration from Cimabue's countrymen, "that it was carried in solemn procession, with the sound of trumpets and other festal demonstrations, from the house of Cimabue to the church, he himself being highly rewarded and honoured for it." It is pleasant to read of such enthusiasm, which was doubtless excited, not only by the glory of Cimabue's art, but also by the fervent religious feeling which such pictures in those times were perhaps the best means of awaking. Before the age of printing, the pictures in the churches were naturally the great educators of the feelings of the multitude.

Cimabue most probably died about the year 1302, for in that year he was occupied on a mosaic at Pisa which was left unfinished. He was buried in the church of S. Maria del Fiore in Florence.

The picture chosen to represent him in this book is from a large wall-painting in the upper church of St. Francesco at Assisi. This church has a peculiar interest in the history of Art, for the development of the thirteenth and fourteenth centuries may be clearly traced on its walls. The church itself was built in the first half of the thirteenth century, in the

Gothic style, and is remarkable as consisting of two churches of almost equal extent, built one over the other. The under church held the tomb of St. Francis, whilst the upper was devoted to the service of his order. All the artists of this time of any note were summoned by the monks of Assisi to adorn their beautiful church, and so it comes that after-ages have been able to read in these half-obliterated frescoes the progress of Art from the Grecian and Byzantine masters to the free naturalism of Giotto and his school.

The paintings ascribed to Cimabue in this church are on the upper part of the walls of the nave in a line with the windows. Of these the best that now exist are, "Joseph with his Brethren," the "Marriage at Cana," the "Taking down from the Cross," and the "Kiss of Judas." Although the Byzantine School is still followed in these pictures, yet critics are able to perceive "a struggle in the mind of the artist to give to traditional form the expression of a living intention," and these paintings must undoubtedly be regarded as opening a new road in the bright land of Art.

GIOTTO.

CIMABUE'S chief claim to our gratitude rests, not on his colossal Madonna, but on the fact that he was the first to discover the genius of a poor shepherd-boy. The story goes,—and there is happily no reason to doubt its truth,—that the noble painter Cimabue, when already at the height of his fame, was riding one day along the valley of Vespignano, and noticed a young boy drawing one of the sheep he was tending upon the smooth surface of a stone that was lying on the hill-side. He went up to him, and was astonished at the truthfulness of the drawing. Asking the young Giotto whether he would like to be a painter, he gained a joyful assent, and with the consent of his father, who was "a simple husbandman," he took the lad home with him to Florence, and instructed him in the mechanical details of his art.

"We may fancy," writes Ruskin, "the glance of the boy when he and Cimabue stood side by side on the ridge of Fiesole, and for the first time he saw the flowering thickets of the Val d'Arno; and deep beneath, the innumerable towers of the City of the Lily, the depths of his own heart yet hiding the fairest of them all. Another ten years passed over him, and he was chosen from among the painters of Italy to decorate the Vatican."

Giotto, who, as we have seen, received his first lessons in Art from Nature, never forsook his earliest teacher: with him the traditional Byzantine School was finally deserted, and we discern—

> "The Spirit of the years to come,
> Yearning to mix himself with Life."

The value of his work can indeed scarcely be over-estimated, for his daring naturalism effected an entire revolution in the art of his country. It was a protest "of vitality against mortality, of spirit against letter, and of truth against tradition."

Many of Giotto's works have been lost, or have fallen into decay, but enough still remain to give us some idea of his great power. The church of St. Francis at Assisi, where, as we have seen, Cimabue laboured, was also the first great theatre for the display of Giotto's talents. He probably worked at two different periods in this church,—once in his youth, and again after he had reached the full maturity of manhood; but it is now almost impossible to trace the order in which his works were achieved. Giotto, who was born in 1276, must have been about ten years old when Cimabue took him to Florence, and it is probable that his first work at Assisi was done under the direction and guidance of his master; at all events there are several frescoes now attributed to Giotto which betray a Byzantine tendency.

The upper church of Assisi offered to the devotion of the age a series of twenty-eight frescoes from the life of St. Francis. It is difficult at the present time, when the most sacred subjects are submitted to the cold test of reason and criticism, to understand the fervent enthusiasm which the memory of St. Francis awoke in the minds of his followers. His life was regarded as worthy of being placed side by side with that of Christ, to which in its recorded miracles it bore some resemblance; and so great was the reverence for the saint, and so large the contributions to his order, that the shrine and church of the holy preacher of poverty soon became one of the richest in Italy.

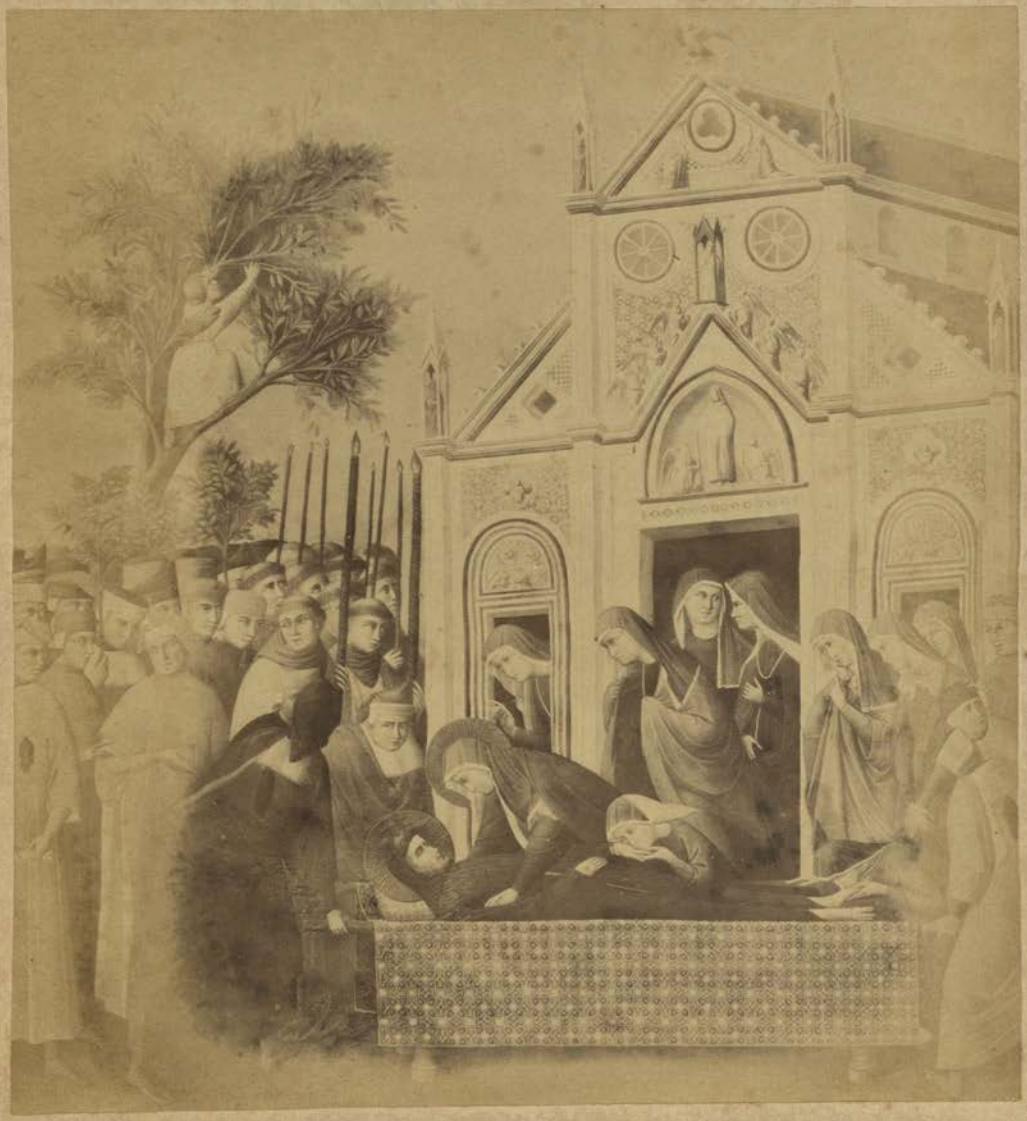
But these twenty-eight frescoes not only record the history of St. Francis, they also afford us a history of the gradual development of Florentine Art. The earliest events in the life of St. Francis are rudely executed in a manner scarcely superior to that of the upper line of frescoes which represent the history of the Jews and the life of our Saviour, painted by very early artists; but as the life of the saint unfolds itself on the walls, the art that depicts it likewise progresses, until in the closing scenes a new language is made use of, in which the thought of Giotto is able to find free expression.

A striking advance on the previous compartments is seen in the sixteenth of these frescoes, in which the gentleman of Celano suddenly dies as he rises from table, in fulfilment of a prophecy of St. Francis. The twentieth fresco, which portrays the death of the saint, cannot be other than the work of Giotto, so clearly does it reveal the expression of a master mind. In the twenty-third fresco, (the one here represented,) the body of St. Francis has been borne on a tressel from the church of S. Damiano. The bearers have just dropped their load, and S. Chiara, the sister of St. Francis, bends down in grief over her brother's lifeless form. Two nuns kiss the cold hands, whilst others stand sorrowing around. In the figures generally, the draperies, and the varied and characteristic attitudes of the nuns, a great improvement is here manifest on the earlier pictures of this series, and the laws of composition and distribution in this and the succeeding frescoes are already successfully obeyed. There seems indeed little reason for doubting that the latter subjects of this great picture-history were conceived by the master-mind and executed by the master-hand of Giotto himself.

But besides these paintings in the upper church, which were probably executed in Giotto's youth, he painted, it is supposed, at a later period in the lower church. Here he represented, in allegory so good that its invention has been ascribed to Dante, the three vows of the Franciscan order:—Poverty, wedded to St. Francis; roses blooming around her, though her feet tread upon thorns: Chastity prays in a tower guarded by Purity and Fortitude; whilst Obedience, dressed as a Franciscan, places a wooden yoke on the shoulders of a kneeling monk. On a fourth compartment of the groined vault, Giotto also represented St. Francis in glory.

Both Giotto and his great contemporary, Dante, were devoted to the service of the Franciscan order, although neither of them assumed its garb. But in spite of his having painted an exaltation of Poverty, Giotto appears to have indulged in some little sarcasm against the poor bride of St. Francis, for a poem still exists, and is ascribed to him, which is called a "Song against Poverty."

It is pleasant to know that the two greatest men of this period in Italy were very intimate and dear friends. A portrait of Dante by Giotto, painted



on the wall of the Podesta or Council Chamber of Florence, has been happily rescued from whitewash, and forms a most interesting memorial of the two immortal friends. Brunetto Latini, the master of Dante, and Corso Donati are introduced into the same picture with Dante. It was probably painted between the years 1300 and 1302, during the time of Dante's popularity.

The celebrated mosaic of the Navicella in St. Peter's at Rome was from a design by Giotto, but it has been so often restored that its merit can scarcely be judged of at the present day. Giotto was invited to Rome by Pope Boniface VIII., who, Vasari relates, previously to employing the Florentine artist sent one of his courtiers to Giotto's workshop to find out what sort of stuff he was made of. The courtier, thinking perhaps that Boniface would be better satisfied to judge for himself, requested Giotto to give him a drawing to send to his Holiness; whereupon "Giotto, who was very courteous, took a sheet of paper, and a pencil dipped in a red colour; then, resting his elbow on his side, to form a sort of compass, with one turn of the hand he drew a circle, so perfect and exact that it was a marvel to behold. This done, he turned, smiling to the courtier, saying, 'Here is your drawing.' 'Am I to have nothing more than this?' inquired the latter, conceiving himself to be jested with. 'That is enough and to spare,' returned Giotto: 'send it with the rest, and you will see if it will be recognised.' The messenger, unable to obtain anything more, went away very ill-satisfied, and fearing that he had been fooled. Nevertheless, having despatched the other drawings to the pope, with the names of those who had done them, he sent that of Giotto also, relating the mode in which he had made his circle, without moving his arm and without compasses: from which the pope, and such of the courtiers as were well versed in the subject, perceived how far Giotto surpassed all the other painters of his time."

This story gave rise to the Italian proverb—"*Tu sei più tondo che l'O di Giotto;*" the point of which consists in the word "*tondo,*" meaning dulness of comprehension as well as roundness of form.

Giotto executed several other works at Rome besides the Navicella, the principal of which are the three panels now in the sacristy of St. Peter. On one of these is represented the Martyrdom of St. Peter, and it is remarkable that Giotto, in this picture, contrary to the custom of the preceding period,

has given no indication of suffering except by the contraction of the muscles of the feet, nailed separately to the cross. The Martyrdom of St. Paul, on another of these panels, is also a powerful conception of the subject. The headless body still kneels in prayer, whilst the glorified figure of the Saint is carried on a cloud to heaven.

After executing these works in Rome, Giotto probably returned for a time to Florence. This brilliant republic, which at this period had finally triumphed over her enemies, was still distracted by the feuds of her sons, and the mind of Giotto can scarcely have failed to have received some impress from the tumultuous times into which he was thrown. He does not appear however, like Dante, to have taken any part in the contest between the Neri and the Bianchi. He went on painting through wars and rumours of wars, and his work has had a more lasting significance to men's minds than all the struggles of the great Florentine families.

Giotto does not seem to have ever stayed for any long period in Florence. He travelled throughout the length and breadth of Italy, painting wherever he went, doing his work and earning his wages—a contented and "serene" labourer.

"Giotto," says Ruskin, in his charming account of "Giotto and his Works in Padua,"* "like all the great painters of the period, was merely a travelling decorator of walls at so much a day, having at Florence a *bottega*, or workshop, for the production and sale of small tempera pictures. There were no such things as 'studios' in those days."

Of all Giotto's great works, those at Padua are perhaps the greatest. The frescoes in the church of the Arena form a continuous painted poem, which in its first beauty must have been worthy to have been placed side by side with the written one of Dante. The bold naturalism of Giotto's art is distinctly revealed in these frescoes, and some of the old subjects of painting are here first seen in a new form.

The Scrovigni Chapel in the church of the Arena at Padua was built in 1303, by a noble citizen of Padua, Enrico Scrovigno, whose father's avarice, although it brought himself into the seventh circle of Dante's *Inferno*, yet enabled his son to build and dedicate a chapel to the Virgin. In the

* Printed for the Arundel Society.

year 1306, Giotto was appointed by Scrovigno to decorate the walls of this chapel—appointed as being "the acknowledged master of painting in Italy." That he well merited his fame these paintings amply prove. In a magnificent series of thirty-eight frescoes, he depicted the life of the Virgin and of the Saviour in a triple course along the walls of the chapel. A Last Judgment is above the entrance, and the Saviour in Glory, guarded by angels, glows above the arch leading into the sanctuary, below which, in the spandrils of the same arch, the Angel of the Annunciation and the Virgin Annunciate, to whom the chapel was dedicated, are portrayed with the most exquisite grace.

Round the skirting, beneath the lines of Scripture subjects, allegorical figures of antagonistic virtues and vices are placed confronting one another, the chapel thus forming a grand Christian drama, in which every scene is conceived in appropriate subordination to the meaning of the whole. Giotto, indeed, in almost every instance seems to have realized the scene he represented, and, like all men of powerful genius, has expressed it as a living truth. It is impossible, in the allotted space of this sketch, to describe these frescoes in detail, but those who wish to study this subject may do so in Lord Lindsay's poetical "History of Christian Art," and Mr. Ruskin's pamphlet. It has been recorded that, whilst Giotto was labouring in the Scrovigni Chapel, his friend Dante came to visit him at his house in Padua. "It is not difficult," says Lord Lindsay, "gazing on these silent but eloquent walls, to repeople them with the group once, as we know five hundred years ago, assembled within them : Giotto intent upon his work, his wife Ciuta admiring his progress; and Dante, with abstracted eye, alternately conversing with his friend and watching the gambols of the children playing on the grass before the door."

Giotto's next labours were in Florence, where he painted no less than four family chapels in the church of Santa Croce, besides the celebrated Baroncelli altar-piece, and other works which, alas! have perished by time and whitewash. The Peruzzi Chapel, however, was happily recovered from the cleanliness of the latter spoiler in 1863, and its walls now reveal what Mr. Crowe considers "the finest series of frescoes Giotto ever produced." They illustrate the lives of St. John the Baptist and St. John the Evangelist;

and again, like those in Padua, form a sacred dramatic poem. "The Dance of the Daughter of Herodias," critics agree, must once have been a splendid composition, but little beyond its outlines can now be traced. The "Resurrection of Drusiana" and the "Ascension of St. John" (the subject of the latter taken from the legend of St. John the Evangelist) are still, however, sufficiently visible to manifest "Giotto in all his strength and greatness, and in the fullest possession of the true maxims of composition and harmony."

The Bardi Chapel has also been recently scraped, and another set of frescoes, illustrating the life of St. Francis, has been recovered. The subject is here the same, it will be remembered, as in the upper church of Assisi, but its treatment is somewhat different. "The Death of St. Francis," the last of the Bardi series, became a traditional type for the representation of this subject. In Giotto's fresco, the saint lies stretched on a pallet bed, round which stand his grieving brethren. Two monks kiss the dead saint's hands, two more kiss his feet, whilst the incredulous Girolamo kneels by his side and places his finger on the miraculous stigmata. Whilst all are sorrowing, one monk, kneeling at the head of the bed, looks up from the dead form of St. Francis, and beholds the spirit of the saint carried in a glory to heaven by angels.

It is not without significance that, in Ghirlandaio's representation of this subject in the fifteenth century, this incident of the glorious ascent of the spirit is omitted, although Giotto's conception, arrangement, and general composition are strictly carried out.

The old refectory at Santa Croce is now a carpet manufactory, and it is difficult to discover whether the remains of frescoes on its walls are by Giotto or his followers. The same may be said of his work in the Carmine, of which, it is affirmed, a few remnants have been saved by English collectors. The Carmine was destroyed by fire in 1771, but a knowledge of its frescoes has been preserved by means of the engraver Patch, who had previously made drawings of them.

Some critics have doubted whether Giotto was ever in Naples, while others have strongly asserted that he painted the well-known frescoes, "The Seven Sacraments of the Church," in the Incoronata.

There is, however, good reason for supposing that both these opinions are wrong. A dull legal document has proved that Giotto was certainly in Naples in the year 1333, and Mr. Crowe puts forth a powerful argument in proof of the alleged Giotto frescoes in the Incoronata being the work of a later painter. He says the church of the Incoronata was not built until after the coronation of the Queen of Naples (whose marriage one of the frescoes represents), which did not take place until 1352, sixteen years after Giotto's death.

Giotto, however, executed some other works in Naples, some of which, Mr. Crowe tells us, may still be seen by taking down the chairs and other articles of furniture which hang on the walls of an old furniture shop near the gate of the ruined convent of S. Chiara.

Robert, King of Naples, Vasari relates, used to take great delight in watching Giotto at his work; and Giotto, who seems to have been remarkably sharp in repartee, used to amuse the king by the "acuteness of his pleasant conversation." "Giotto," said the king one day, "if I were in your place, now that it is so hot I would give up painting for a time, and take my rest." "And so I would," replied Giotto, "if I were in your place." Another time the king desired Giotto to make him a picture of his kingdom. Whereupon Giotto drew an ass loaded with a pack-saddle—a crown and a sceptre lying on the ground—and sniffing eagerly at another ass laden in a like manner. "Such is your kingdom," said Giotto, "and such your subjects, who are always desiring new lords."

These and many other similar stories told of Giotto all tend to show that he was a man of genial humour and of a healthful, happy disposition; "a good Christian as well as an excellent painter," as Vasari assures us, "who was beloved by all in his life, more especially by the eminent men of all professions." Giotto's fame, indeed, unlike that of most men of enduring power, seems to have

"Orbed into the perfect star"

even whilst he lived. He was honoured throughout all Italy, and Dante, Bocaccio, and Petrarch, have each celebrated him in their writings.

We have as yet made no mention of Giotto as an architect, but, although the great Campanile "is still to finish," yet, as it raises itself to the sky and

> "Soars up in gold its full fifty braccia,
> Completing Florence, as Florence Italy,"

we find in it also a fitting completion to the life of Giotto.

This bell-tower of S. Maria del Fiore was Giotto's last work. He was appointed master of the works of S. Maria del Fiore by the Florentine Republic in 1334, and after two years' labour on its decoration he found a long rest within its walls.

Giotto died in Florence in the year 1336. His bell-tower remains a noble monument over his grave.

FRA ANGELICO.

"I muse on joy that will not cease,
Pure spaces clothed in living beams,
Pure lilies of eternal peace
Whose odours haunt my dreams."

TENNYSON.

FRA GIOVANNI DA FIESOLE, called by his brethren ANGELICO, was born at Vicchio, a village in the province of Mugello, in the year 1387. His name in this world's life was Guido; but at the age of twenty he renounced this name, and all the ordinary pleasures of youth, and was entered at the Dominican Convent of St. Mark at Florence by the name of Fra Giovanni, there to experience those joys of holiness and purity which he has expressed with such fervent devotion in his paintings. With him to paint was to pray; it was the expression of his heart to his God, the service of a child to his father. He lived in a world of his own, more peaceful even than the cloister-walk of Fiesole, and peopled with holy and lofty beings, with whom, says a brother of his order, "he conversed, prayed, and wept by turns." He never, we are told, painted any but sacred subjects, and he never received money for any work he undertook. His work was the expression of love,—of love to that Master on whose bosom, like the disciple St. John, he rested.

There is every probability that Fra Giovanni was an artist before he entered the Dominican order. It is said that he was an illuminator of

missals, but this is very uncertain, and of his education as an artist nothing is known. Certain it is, however, that in the convent of Fiesole, where Fra Giovanni spent the first eighteen years of his brotherhood (with the exception of a short residence at Cortona, where the Dominicans of Fiesole were driven for a time by the unsettled state of the times), he showed the utmost proficiency in his art. The thirty-five panels formerly in the SS. Annunziata at Florence, and now in the Florentine Academy, are considered to have been painted by him during this period. They are executed with the greatest delicacy. The Annunciation, which is one of these paintings, has the most exquisite charm and grace; and the "Flight into Egypt," and "Christ's Entry into Jerusalem" possess a spiritual loveliness of the noblest Purist type.

In 1438 the monks of Fiesole removed from their pleasant convent on the hill to that of S. Marco in Florence, which was given up to their use by Cosmo de' Medici. Here the painter-brother immediately began his work, covering the walls of the church with his holy art. On one of the walls in the chapter-house he painted a large Crucifixion; the two thieves represented one on each side of the Saviour, and the figures of all the saints who were the heads or founders of religious bodies bewailing at the foot of the Cross. St. Mark the Evangelist stands beside the Virgin, who has fainted at the sight before her, and Mary Magdalene kneels in front, supporting the Virgin's sinking frame. To the extreme left stand the Saints Cosmo and Damian, who were introduced, it is said, out of compliment to Cosmo de' Medici, who founded the church and greatly favoured the monks of St. Mark. The compliment lay in their being the patron saints of his family. The martyrdom of these saints was also introduced in the predella of an altar-piece.

The celebrated picture of the "Coronation of the Virgin," now in the Louvre, was painted for this church. Of this painting Vasari says:—

"The principal figures are surrounded by a choir of angels, among whom are vast numbers of saints and holy personages, male and female. These figures are so numerous, so well executed, in attitudes so varied, and with expressions of the head so richly diversified, that one feels infinite pleasure and delight in regarding them. Nay, one is convinced that those blessed spirits can look no otherwise in heaven itself, or, to speak under correction,

could not, if they had forms, appear otherwise; for all the saints, male and female, assembled here, have not only life and expression, most delicately and truly rendered, but the colouring also of the whole work would seem to have been given by the hand of a saint, or of an angel like themselves."

In one of the cells of the convent of St. Mark there was also found the lovely little "Coronation of the Virgin" here represented.

Besides these beautiful pictures for his own convent, Fra Angelico executed others for many churches in other parts of Italy. In the Duomo at Orvieto, he painted a group of prophets on the ceiling, and a figure of Christ as Judge of the World, which may still be seen in that cathedral, and a "Last Judgment" painted for the church of the Angeli is now in the Florence Academy. His favourite subjects were from the life of the Virgin, or Christ; and these he painted, he believed, by the inspiration, not of the fervent genius of the artist which we admire, but by the literal inbreathing of the Spirit of God. He prepared himself for painting a picture by a course of prayer and fasting, and when he had by this discipline attained a good conception of his subject, no afterthought suggested whilst carrying out the first idea would ever lead him to alter it. Those who wished to possess one of these holy poems of Angelico's painting, were obliged to apply to the Prior of St. Mark's, from whom alone Angelico would receive the order to paint it, "and thus the brotherhood was at once enriched by his talent and edified by his virtue." How well he obeyed his vow of obedience is further shown by an anecdote Vasari tells us. He relates, that Fra Angelico being one morning invited to breakfast by Pope Nicholas V.,* he had scruples of conscience as to eating meat without the permission of his prior, not considering the authority of the Pope as superseding that of his own spiritual director.

The Pope, although it remains doubtful whether he finally persuaded Angelico to follow his Holiness' example and eat game-pie for breakfast, was at all events able to gain the art, if not the conscience, of the brother

* Crowe corrects Vasari as to the name of the Pope. He says it was Eugenius IV., who was the friend of Angelico, who invited him to Rome, though it was for his successor, Nicholas V., that he executed the frescoes in the Vatican.

of St. Mark. The chapel in the Vatican, known as that of Nicholas V., was adorned by Angelico with some most beautiful frescoes; strange to say, the key of this chapel was lost for two centuries, and few people were aware of their existence: they have now, however, been restored, and woodcuts of them may be found in many of the works on Italian Art. They represent scenes from the histories of St. Lawrence and St. Stephen; and although they were painted after Angelico had attained the age of sixty, they yet display all the vigour and freshness of youth. Such a mind as Angelico's could, indeed, never grow old, for it drew its life from the eternal day-springs.

What a lesson is conveyed in his renunciation of the archbishopric of Florence! The Pope, Vasari tells us, seeing that Angelico was a person of most holy life, gentle and modest, on the archbishopric becoming vacant, judged Fra Giovanni to be worthy of that preferment; but the Frate, hearing this, entreated his Holiness to provide himself with some other person, since he did not feel capable of ruling men. He added, that among the brethren of his order was a man well skilled in the art of governing others, a friend of the poor, and one who feared God: on this man he considered that the proposed dignity would be much more appropriately conferred than on himself.

Angelico lived indeed for his Art, and no worldly ambition could find a place in his mind. But although he refused to mix in the strife of this world, his heart was full of kindness to all around him.

"He was never seen to display anger among the brethren of his order; a thing which appears to me most extraordinary, nay, almost incredible: if he admonished his friends, it was with gentleness and a quiet smile; and to those who sought his works, he would reply with the utmost cordiality, that they had but to obtain the assent of the prior, when he would assuredly not fail to do what they desired. In fine, this never sufficiently to be lauded father was most humble, modest, and excellent in all his words and works; in his painting he gave evidence of piety and devotion, as well as of ability, and the saints that he painted have more of the air and expression of sanctity than have those of any other master.

"It was the custom of Fra Giovanni to abstain from re-touching or improving any painting once finished. He altered nothing, but left all as it was done the first time, believing, as he said, that such was the will of God. It is also affirmed that he would never take the pencil in hand until he had first offered a prayer. He is said never to have painted a crucifix without

tears streaming from his eyes, and in the countenances and attitudes of his figures it is easy to perceive proof of his sincerity, his goodness, and the depth of his devotion to the religion of Christ."

This holy and happy life ended on this earth in the year 1455. Angelico died at Rome, at the age of sixty-eight, and was buried in the church of S. Maria, where his effigy still remains upon his monument.

MASACCIO.

THE fifteenth century was a time of change and progress. With the invention of printing, and the discovery of America, the history of Modern Europe may be said to begin. Florence at this time was at the height of her material glory, under the rule of the Medici, and Art obeyed the universal law of intellectual as distinguished from moral progress. Lorenzo Ghiberti, who, in his world-renowned Gates, introduced the pictorial element into sculpture; Paolo Ucelli, who first taught perspective law; and Masaccio, who gave a forward impulse to Art such as it had not received since Giotto, all express this tendency.

Tommaso Guido, nicknamed Masaccio, *Ugly* or *Slovenly Tom*, on account of his reckless and idle habits, was born in the first years of the fifteenth century, probably in 1402. His birthplace was a little village, a short distance from Florence, called San Giovanni; and on the walls of a house in this village, it is said, he made his first essays in painting.

His first great work appears to have been the painting of the chapel of S. Clemente, at Rome. Here Masaccio portrayed various scenes from the life of St. Catherine; one of which, "St. Catherine disputing with the Heathen Philosophers," to judge by the engravings of it, must have been conceived with a grand simplicity. These frescoes, unfortunately, have almost entirely disappeared under the hands of restorers; but Mr. Crowe traces in them "the genius of a youth in the rise of his career, wavering in the midst of those contradictions and imperfections which naturally mark a first effort."

But by far Masaccio's greatest and noblest undertaking was the decoration

of the Brancacci Chapel in the church of the Carmine at Florence, where he finished, according to some, the frescoes that Masolino had left undone at the time of his death. Masaccio's paintings have, certainly, much of the character of those of Masolino, but even the earliest frescoes of the former in the Brancacci Chapel show an immense progress from the art of the latter. The laws of perspective are more clearly understood, the shadows are more powerful, and the rendering of the human form more truthful. In the "Adam and Eve under the Tree of Knowledge," which is usually considered the first of this remarkable and historically important series of frescoes, Masaccio shows a great knowledge of antique sculpture; and Raphael found little to alter in Masaccio's conception of the "Expulsion from Paradise," when he painted the same subject in the Loggie of the Vatican. The figure of Adam, indeed, is exactly the same in both representations. Eve, whose proportions in Masaccio's paintings fail to satisfy the modern beholder, was slightly altered by Raphael, but the spirit and conception of the picture is the same in each.

Another of these frescoes in the Brancacci depicts with great power Tabitha reviving at the bidding of St. Peter. The group of the "Cripple and Apostles at the Gate of the Temple" is considered very life-like,—

"But remarkable above all the rest is the story which represents St. Peter, when, by command of Christ, he draws money to pay the tribute from the mouth of the fish; for besides that we have here the portrait of Masaccio himself, in the figure of one of the apostles (the last painted by his own hand, with the aid of a mirror, and so admirably done that it seems to live and breathe), there is, moreover, great spirit in the figure of St. Peter as he looks inquiringly towards Jesus; while the attention given by the apostles to what is taking place, as they stand around their Master awaiting his determination, is expressed with so much truth, and their various attitudes and gestures are so full of animation, that they seem to be those of living men. Saint Peter more particularly, bent forward and making considerable effort as he draws the money from the mouth of the fish, has his face reddened with the exertion and position. When he pays the tribute also, the expression of his face as he carefully counts the money, with that of him who receive it, and which last betrays an excessive eagerness to become possessed of it,—all this is depicted with the most vivid truth, the latter regarding the coins which he holds in his hand with the greatest pleasure."*

The "Sermon of St. Peter" also has a noble grandeur, and the face of St. Peter himself in profile is full of character. He is preaching, with

* Vasari.

his right arm extended to a crowd of listeners sitting and standing before him. In the "St. Peter Baptizing," the naked figure of the youth who is kneeling in the stream, and to whom St. Peter administers the rite of baptism by pouring water on his head, is much admired for its muscular development and the knowledge of the nude which it exhibits.

In the next fresco St. Peter and St. John are giving alms to a number of beggars, one of whom lies motionless at St. Peter's feet. This figure is said by some to be meant for Ananias, and the alms that are being distributed the money taken from him.

In another, St. Peter and St. John cure the sick by their shadows passing over them; and in the last of this grand series, which is usually known as the "Resuscitation of the King's Son," St. Peter restores to life a youth supposed by some to be Eutychus. The subject, however, is more probably taken from the Golden Legend, a favourite source of inspiration in the earlier times of Art. This legend relates, that when St. Peter preached at Antioch—

"Theophilus, prince of that city, asked him why he subverted the reason of the people. Peter continued to preach, and Theophilus caused him to be imprisoned without food or water. Paul, hearing of his confinement, introduced himself to the prince as a workman in carving and painting, abode with him, and succeeded in secretly visiting Peter in prison. Food and wine revived the spirits of the prisoner, and Paul interceded with Theophilus, saying that Peter, who could cure the infirm and restore the dead to life, might be more useful as a free man than in chains. Theophilus replied that he did not believe in Peter's miraculous power; for one who could revive the dead could liberate himself. 'Tell him, however,' he added, 'to restore to me my son, who has been dead fourteen years, and I shall then give him life and liberty.' 'Thou hast promised much,' said Peter to Paul, 'yet is it very easy of accomplishment.' And Peter, being led out of prison, prayed for the boy, who at once returned to life. Then Theophilus and all the people of Antioch believed; and they built a glorious church, in the midst of which they reared a splendid throne. Upon this they seated Peter."*

In this fresco Theophilus sits under a canopy on the left, holding a sceptre in his hand, and looking on at the miracle performed by St. Peter. On the right St. Peter is seen seated on a throne, three figures kneeling in worship before him. This picture is not wholly the work of Masaccio. It was left unfinished by him, and was completed by Filippino Lippi,

* Vasari.

an artist of almost equal power to Masaccio, who, besides finishing this picture, executed several other admirable frescoes in the Brancacci Chapel. Filippino was the son, or the adopted son, of Fra Filippo, the "libertine monk," as he has been styled, but only on the evidence of Vasari. Both father and son were good painters, and contributed materially to the progress of Art made at this period; and their pictures—several of which are in the National Gallery—have great truth and beauty.

The portion painted by Filippino Lippi in the "Raising the King's Son" is the central group, including the naked boy and the nine spectators behind him, the foot of St. Peter, and half his arm, and all but the head of a figure kneeling, expressing wonder at the miracle.

A mystery hangs over the last days or years of the life of Masaccio. He suddenly, we are told, disappeared from Florence, and no one could tell what had become of him; but as he left many debts behind him in Florence, it is probable that there might have been other causes besides poison, to which Vasari says some attributed it, for his sudden disappearance. He most probably died in Rome, for one of his creditors, in his income return for 1430, states that Masaccio still owes him some money, but adds rather hopelessly, "but he died in Rome, and I don't know whether I shall ever get any part of my debt, as his brother says he is not his heir." Masaccio seems to have passed his life in poverty and debt, and Mr. Crowe, from whose industrious and valuable researches into the history of Art in Italy these details are mainly derived, tells us that when he made a return of his income according to the enforcement of Giovanni di Bicci de' Medici, in 1427, it was found to consist of nothing but debts and pawn-tickets.

GHIRLANDAIO.

WITH Ghirlandaio begins another period in the history of Art. The spirit of the Renaissance which had changed the character of the architecture of his time, entered also largely into his painting; and instead of the noble naturalism of Giotto, and the pure religious feeling of Angelico, we have a "decorous" attention to the laws of composition, a greater technical skill, more breadth of light and shade, and a far greater power of expression. "Without adding anything specially to the total amount of experience acquired by the efforts of successive searchers, he garnered the whole of it within himself, and combined it in support and illustration of the great maxims which he had already treasured up, and thus conduced to the perfection of the masculine art of Florence, which culminated at last by the joint energy and genius of himself, Fra Bartolommeo, Raphael, and Michael Angelo."*

Domenico di Tommaso Curradi di Doffo Bigordi—for such was Ghirlandaio's real name—was born in 1449, and was the son of a broker, who possibly at one time also practised the art of a goldsmith in Florence. The name of Ghirlandaio was acquired by Domenico, Vasari states, from his having been the first to invent the silver garlands which the Florentine maidens of that time used to wear on their heads; but this statement, like many others of the charming but inaccurate old Art chronicler, has been proved to be incorrect. The Florentine maidens wore these lovely head ornaments long before Domenico was born, but he may very probably

* Crowe, "History of Painting in Italy."

have added to their beauty of design, or the name may simply have clung to him from his having first practised his art in the shop of his father, or some other jeweller who was known as "The Garland Maker." Ghirlandaio, it is certain, whether brought up to the goldsmith trade or not, must have had great knowledge of the laws of modelling. His draperies have usually a peculiar sculptural character, and his forms have a certain hardness and want of flexibility, as though he were limited in painting by the same restraints as in the plastic art.

A series of frescoes which Ghirlandaio executed in the Vespucci Chapel in the church of the Ognisanti, in one of which he depicted the celebrated Amerigo Vespucci, who first sailed to the West Indies and gave his name to a continent, is unfortunately lost, but others remain in the church and refectory of the Ognisanti which show great power.

Another fine series of frescoes is that in the family chapel of the Sassetti in the S. Trinita at Florence, which represents the life of St. Francis.

The progress in the art of painting, and the different conceptions of the same subject in the thirteenth and the fifteenth centuries, may be well studied by comparing the early paintings in the church of Assisi with those in the S. Trinita. The laws of composition are indeed obeyed in the latter, the pride of Renaissance architecture is fully displayed, and the perfection of the artist made manifest; but we look in vain for the noble thought of Giotto and the forgetfulness of the art in the subject of the art which marks the earlier Christian painters.

Of the frescoes in this chapel, Vasari gives the following account :—

"In the first compartment of this picture is the representation of a miracle performed by St. Francis, and here the master has given an exact counterpart of the bridge of the Santa Trinita with the palace of the Spini: in this work St. Francis appears hovering in the air, and restores to life the child who had been dead; among the women standing around are seen the different emotions of grief for his death, as they are bearing him to the burial, and of joy and amazement as they behold him resuscitated. Domenico has likewise shown the monks issuing from the church with the Becchini, men whose office it is to bury the dead, following the cross and proceeding to the interment; all exhibiting perfect truth to nature, as do other figures, who are expressing the amazement they feel, or the happiness they experience, from the event they have just witnessed. In this picture are the portraits of Maso degli Albizzi, Messer Agnolo Acciaiuoli, and Messer Palla Strozzi, all eminent citizens frequently cited in the history of Florence.

"A second picture represents St. Francis when, in the presence of the vicar, he refuses to accept the inheritance devolving on him from his father, Pietro Bernardone, and assumes the habit of Penitence, which he binds around him with the cord of Discipline; in another compartment the same saint is depicted as proceeding to Rome, where he obtains from Pope Honorius the confirmation of his rule, and presents to that pontiff roses blooming in the middle of January. In this story the master represents the Hall of the Consistory with the cardinals seated around it; a flight of steps leads up into the hall; and, leaning on the balustrade, are the half-length figures of various persons portrayed from the life. Among the portraits in this work is that of the illustrious Lorenzo de' Medici the elder. The master likewise depicts St. Francis receiving the stigmata; and in the last of the series here described, he represents the saint dead, with his monks mourning around him. One among them kisses the hands of the departed, and the expression in his case could not possibly be rendered more perfect by the art of the painter. There is also a bishop, in his episcopal vestments and with spectacles on his nose; he is chanting the prayers for the dead; and the fact that we do not hear him alone demonstrates to us that he is not alive, but merely painted. On each side of the altar-piece are two compartments, in one of which Domenico painted the likeness of Francesco Sassetti on his knees; and in the other that of Madonna Nera his wife, with their children (but these last are in the story above, when the child is restored to life), and some other beautiful maidens of the same family, whose names I have not been able to discover, all wearing the dress and ornaments of that time, a circumstance which imparts no small pleasure to the beholder. On the vaulted ceiling of the chapel are four Sybils, and on the external wall is the story of the Tiburtine Sybil, by whom the Emperor Octavian is induced to worship Christ; a fresco of admirable execution, and exhibiting an animation of colouring which is very charming. To these works Domenico added a picture in tempera, wherein is the Nativity of Christ, painted in such a manner as to astonish every one who is conversant with art; in this work is the portrait of the master himself, with certain heads of shepherds, which are considered wonderfully fine."

Mr. Layard has given a most interesting description of these frescoes in his "Domenico Ghirlandaio."* He says, "Ghirlandaio's 'Death of St. Francis' is one of those works of the fifteenth century which is especially characteristic of an epoch in the history of painting, when the imitation of nature was no longer controlled by the conventional and religious spirit which had distinguished the fourteenth century, and had not yet yielded to the influence of the Academies, who took their models from the stagnant pools of artificial life, and not from the fresh and living springs of nature. In the works of the painters of this period, and especially in those of Masaccio, Ghirlandaio, and the two Lippi, we have the source from which

* Printed for the Arundel Society.

Raphael and the greatest masters of the golden age of painting drew some of their noblest inspirations, when they combined with the strictest imitation of nature the most poetical and elevated treatment of it, and before they felt the influence of the new and evil taste gathering around them."

The Sassetti Chapel was scarcely finished when Ghirlandaio received a commission to restore the choir of S. Maria Novella and replace the paintings of Andrea Orcagna, which time and, no doubt, neglect had caused to decay. The noble family of the Ricci were the patrons of this church, and the well-used arms of their ancestors decorated its walls. But the Ricci were too poor at this time to pay for the beautifying of the old place whence their ancestors had gone forth to battle; where their wives had prayed for their return; and where wives and husbands finally rested after the combat of life. Their poverty would not allow the Ricci to restore the beautiful old walls; but they listened with some misgiving when Giovanni, of the rich and powerful family of Tornabuoni, offered to do it for them at his own expense. They, however, could not very well refuse the kind offer of Giovanni, but they were wise enough to have a deed drawn up stipulating that the arms of their ancestors should not be meddled with. Great and natural, therefore, was their indignation, when the chapel was completed, and they found that the deed with Italian cunning had been evaded, and that not only their shields had been thrust into the background, but that twenty-one portraits of the Tornabuoni and Tornaquinci adorned their family chapel.

Surely Mrs. Jameson must have forgotten this story when she characterised Giovanni Tornabuoni as "a generous and public-spirited citizen of Florence." Giovanni completed his meanness by shuffling out of paying Ghirlandaio a portion of the sum he had promised for his work. The well-known portrait of the Florentine beauty, Ginevra Benci, is in one of these paintings. She is represented as a female attendant in the Visitation, and also in the magnificent dress of a fashionable Florentine lady, in the "Birth of the Virgin." Scarcely any other painter, indeed, has introduced so many portraits into his pictures as Ghirlandaio.

Besides these series of frescoes Ghirlandaio executed a great many

altar-pieces for various churches in Italy. He never, indeed, refused any commission that was brought to him, and advised his pupils to follow his example, and to paint everything that was presented to them, even if it were "for a lady's petticoat panniers."

In the enumeration of Ghirlandaio's works must be mentioned his grand fresco of the "Calling of St. Peter and St. Andrew," in the Sistine Chapel. This is one of his earlier works, having been completed, it is supposed, before 1484; but there is grandeur of design in its composition, and it shows a full power over his art. The other paintings which Ghirlandaio executed for this world-famed chapel have been lost.

Besides being a goldsmith and a painter, Ghirlandaio was also skilled in the art of mosaic, which he was wont to declare was eternal, whilst painting was fleeting.

The date of Ghirlandaio's death is variously assigned in the different editions of Vasari, but it most probably happened in 1498, for it has been ascertained that in that year his brother Benedetto—who as well as his other brother, David, was his pupil and assistant in painting—took the guardianship of the family. Ghirlandaio was twice married, and his family, which was an ancient one, was still in existence in the seventeenth century.

ANDREA MANTEGNA.

ANDREA MANTEGNA, like Giotto and the youngest son of Jesse, is said to have passed his childhood in tending his father's flocks. Jacopo Squarcione, who is usually reckoned the founder of the Paduan School, seems to have played the same kind part for Mantegna that Cimabue played for Giotto. He was the first who recognised the talent of the shepherd-boy, and taking him to his own house in Padua Squarcione taught the lad his art and adopted him as his son, taking the greatest pleasure in his achievements. It is sad to learn that Andrea and his generous old master afterwards fell out, in consequence, Vasari states, of the marriage of Andrea with a daughter of Jacopo Bellini, who was Squarcione's rival, and from the most devoted friends Andrea and Squarcione became the most violent enemies.

Andrea Mantegna was born in 1431, and the question whether Mantua or Padua was his birthplace has been finally settled in favour of the latter. His principal works, however, were executed in Mantua.

When not more than seventeen years old Mantegna painted a large altar-piece (no longer in existence) for the Church of S. Sofia in Padua; "a work," Vasari tells us, "which might be taken for that of an old experienced master rather than a youth," and which so pleased Squarcione that he left Andrea and another of his celebrated pupils, Nicolo Pizzolo, to paint the Chapel of St. Christopher in the Church of the Eremites, for which he had obtained the commission. The figures of the Four Evangelists, with which Andrea decorated the ceiling of this chapel, "caused great

expectations to be awakened respecting the future excellence of their author."

We have a better opportunity of judging Mantegna's merits in England than we have of most of the other Italian painters; for his most celebrated work, the "Triumphal Procession of Julius Cæsar," now hangs at Hampton Court. This magnificent frieze originally decorated the saloon of a palace near the monastery of St. Sebastian at Mantua, built by Lodovico Gonzaga, Marquis of Mantua. It was sold by one of his descendants to Charles I., and came to England with other pictures bought by him from the same gallery. When the Parliament sold the royal collection, the "Triumph of Julius Cæsar" was purchased for 1,000*l.*, and finally found a resting-place at Hampton Court. These splendid and interesting cartoons are too well known to need description here.

After remaining for some years in the service of the Marquis of Mantua, at a salary of 75 lire a month, or about 30*l.* a year,—at that time a considerable income for an artist,—Andrea was invited to Rome by Innocent VIII., who had just finished building his chapel on the Belvedere.

"Pope Innocent VIII.," says Vasari, "having finished the building of the Belvedere, and having been informed respecting the excellence of this master in painting, hearing also of the other good qualities with which he was admirably endowed, sent for him, as he did for many other artists, to the end that he might adorn the fabric with his paintings. Repairing to Rome, therefore, Andrea Mantegna went much favoured and highly recommended by the marquis, who, to do him the more honour, made him a knight. He was very amicably received by the pontiff, by whom he was immediately commissioned to decorate a small chapel which is in the palace. This he accomplished with so much care and good-will, that the walls and ceiling, minutely and elaborately adorned as they are, would rather seem to be painted in miniature than decorated in fresco. The largest figures of this work, like all the rest in fresco, are those above the altar, where the master has depicted the Baptism of Christ by St. John: around the principal figures are numbers of people who, divesting themselves of their clothing, show their intention to be baptized. Among others, there is one, who is attempting to draw off his stocking, but the dampness of the skin from the heat of his person, causing it to cling to the leg, he has turned it over, laying his foot over the other leg, and drawing off the stocking with such labour and difficulty, that both are clearly apparent in his countenance—a curious conceit which at the time awakened admiration in all who saw it. We are told that the pope, occupied with his numerous avocations, neglected to give money to Mantegna so often as he could have desired it. The artist, therefore, having to paint certain Virtues in *terretta* among the figures of his work, represented that of Discretion with the rest; and the pope, going one day to see the

work, inquired of Andrea what that figure might be. To which Mantegna replied, 'That is Discretion.' Whereupon the pontiff rejoined, 'If thou wouldest have her to be well accompanied, set Patience beside her.' The painter understood what his holiness intended to convey, and never afterwards uttered a word; but when the work was finished, the pope dismissed him with much favour, and sent him back to the duke with honourable rewards."

These paintings were afterwards shamefully destroyed by Pius VI. in order to make room for his new museum.

Besides the great frieze at Hampton Court, there are several other pictures by Mantegna in England; one, a beautiful "Virgin and Child Enthroned," in the National Gallery.

The Paduan School, of which Mantegna was the greatest master, does not present any great name after his death, although his son Francesco Mantegna, and Stefano da Ferrara his pupil, were painters of some merit. But although the actual School of Padua may be said to begin and end with Mantegna, this was perhaps the case because its characteristics were absorbed into the other schools of Northern Italy. "Andrea Mantegna," says Kugler,* "was a painter whose influence, direct and indirect, affected almost all the schools of Italy. In him the realising tendency of the age took the form of a steady aim at optical illusion, though his innate poetry and power of invention, with the study from the antique, preserved him in most cases from the degenerating consequences of such a pursuit. From an artist who, for instance, in an altar-piece destined for an elevated position, made his more distant figures retreat so far back as only to be visible to the knees,—from such an artist only the power of representing common reality might have been expected. Mantegna's men and women, however, are complete and significant beings, full of spirit and character, and even occasionally of an austere beauty which gives them a peculiar charm. In many instances, it is true, he is hard and portrait-like; harsh, and even mean in sentiment. In an 'Entombment,' for instance, he has made the St. John screaming aloud. Nevertheless, his works, taken generally, leave an impression of great meaning; and whoever objects to his having laid too much stress upon modelling, chiaroscuro, and perspective,

* Handbook of Painting: Italian School.

forgets that a period for the cultivation of such departments was an absolutely necessary step in the development of art."

Mantegna, besides his excellence as a painter, was also, we are told, a poet, sculptor, architect, and engraver. His engravings, which are amongst the earliest examples of this art in Italy, were much esteemed. "He found great pleasure," we are told, in engraving on copper, and nearly sixty prints are still in existence which are said to be by him.

Mantegna died in 1505 at Mantua, where he had built himself a beautiful house, and was buried in his own chapel of St. John the Baptist in the Church of Sant' Andrea.

FRANCIA.

FRANCESCO RAIBOLINI, styled by Vasari "The Goldsmith and Painter of Bologna," was born in Bologna about the year 1450. He adopted the name of Francia, by which he is known to fame, out of grateful love, it is said, to a master so called, who taught him the goldsmith's craft, and who, we may suppose, had no sons to hand down his name to posterity. For the first forty years of his life Francesco Francia worked solely at his trade of goldsmith, and "delighted above all else" in cutting dies for medals, in which art, as well as in that of chasing gold and silver, he greatly excelled. His designs were celebrated for their beauty and taste, and the heads on his medals are said to have been remarkably life-like.

"But Francia," Vasari tells us, "still became desirous of greater glory; wherefore, having been acquainted with Andrea Mantegna and many other painters, who had attained to riches and honours by means of their art, he resolved to try whether he could not succeed in that part of painting which belongs to colour, seeing that he had reached to such a point in design that he might safely assume a place beside any one of them. By way of making an attempt, therefore, he executed a few portraits and other small things, entertaining masters of the art many months in his house, to the end that they might teach him the method and processes of colouring. In this manner Francesco, who had remarkable intelligence and excellent judgment, very rapidly acquired the requisite practice. The first work which he executed was a picture of no great size for Messer Bartolommeo Felicini, who placed it in the Misericordia, a church just without the gate of Bologna. The subject of this painting is a Madonna seated, with many figures around her; among whom is Messer Bartolommeo, portrayed from the life. The work was executed in oil with great care, and when it was finished, in the year 1490, it gave so much satisfaction in Bologna, that Messer Giovanni Bentivoglio became desirous to see his chapel, in the church of San Jacopo of that city, adorned with the works of this new painter; he therefore commissioned Francia to execute a picture, the subject of which was Our Lady appearing in the heavens, with a figure on each side, and two angels playing on musical instruments below. This picture also was so admirably painted by Francia, that he not only

received many praises from Messer Giovanni, but also a very handsome and most honourable gift. The merits of this work, meanwhile, induced Monsignore de' Bentivogli to give the master a commission for a picture, to be placed over the high altar of the Misericordia. The subject of this painting is the Birth of Christ; it has been highly extolled, and the drawing is very fine, while the invention and colouring are also worthy of praise. The portrait of Monsignore de' Bentivogli is given in the picture, and, according to those who know him, is an excellent likeness; he wears the dress of a pilgrim, in which he had returned from Jerusalem. For the church of the Nunziata, outside the gate of San Mammolo, Francesco painted a picture, representing the Virgin when receiving the Annunciation from the Angel: on each side of Our Lady stands a figure, and this work also is esteemed to be very well executed."

The practice of painting in oils, which, as we learn from Vasari, Francia took so much trouble to acquire, was a great help in the development of painting in this century. Antonello da Messina learnt the secret, it is said, in the school of Johann Van Eyck, in the Netherlands, and on his return to Venice he spread the knowledge he had gained. The Venetian School was the first to employ this method with success, and in this school the greatest glory and intensity of colour were afterwards attained. But Francia, not content with working in gold and painting in oils, resolved also to distinguish himself in fresco, and painted on the walls of the palace of his friend Giovanni Bentivoglio a large fresco of Judith and Holofernes. He afterwards executed a beautiful series of wall paintings in S. Cecilia, at Bologna, representing scenes from the life of St. Cecilia. The most remarkable of these paintings are the Marriage of St. Cecilia—which Vasari mistook for a marriage of the Virgin—and her Burial.

Francia is largely represented in most of the galleries of the Continent, but he was so frequently and so well imitated by a large number of pupils that it is often very difficult to ascertain whether a painting ascribed to him is really the work of his own hands. A great many of Francia's Madonnas are no doubt the work of his son, Giacomo Francia, or his cousin, Giulio Francia, both of whom imitated the manner of their master, but never reached his quiet beauty and depth of sentiment. Enough of Francia's undoubted works, however, remain to enable us to judge of their calm, cheerful, hopeful character. The mind of the artist seems to have been at ease even when painting a Pietà.

Francia, it is interesting to learn, was a friend of Raphael, then a very

young man. A letter still remains addressed by Raphael to Francia, thanking him for the present of his portrait, which, writes Raphael, "is singularly beautiful and so life-like, that I sometimes fancy myself to be near you and listening to your words. I beg you to have patience with me, and to excuse the long delay of mine, which perpetual and weighty occupations have prevented me from executing with my own hand, as we agreed, and I did not think it becoming to permit that it should be done by my scholars, and only retouched by myself. On the contrary, it will be proper that all shall be able to perceive how little my work is capable of comparing with your own. I beg that you will grant me your friendly indulgence: you may yourself have experienced what it is to be deprived of one's freedom, and to be obliged to live in the service of nobles. . . . .

"Meanwhile, I send you, through the same person, who returns in about six days, another drawing, that of the Presepio, already known to you namely, but very different, as you will see, from the picture which you have honoured with so much praise. And this I constantly hear that you are pleased to bestow upon my attempts, insomuch that I must blush for myself, as indeed I may well do with respect to the trifle I now send you; but you must accept it as a token of my respect and affection, rather than for any other cause. If I, on my part, might possess your story of Judith, I should certainly treasure it among my most valued and dearest possessions.

"The honourable Signor Datary is awaiting his little Madonna with great desire, as is the Cardinal Riario his larger one; of all which Bazotto will inform you more minutely. I shall myself see them with all the pleasure and satisfaction with which I always see and commend your works, than which I find none more beautiful or executed better. Continue to hold me in affection as I hold you, with my whole heart; being ever bound to your service, and truly your own, RAFFAELLE SANZIO." *

Shortly before Francia's death, Raphael addressed to his friend's care his picture of St. Cecilia, which he had painted for the Cardinal Pucci,

* This letter is so interesting, and, moreover, so important, from the fact that it is about the only letter by Raphael acknowledged by all writers to be authentic, that we offer no excuse for including so much of it in an account of Francia.

and which was destined to be placed in the same church of S. Cecilia which Francia himself had formerly decorated with frescoes from her life. Francia, we are told, received this picture with the greatest joy, and with all care and diligence saw to its being properly placed, acknowledging that the divine Cecilia of Raphael far surpassed anything he had ever accomplished. He seems, indeed, to have had the fullest knowledge and appreciation of Raphael's genius; for, in a sonnet he wrote to him after receiving the promised portrait, he calls him "the painter above all painters."

"Tu solo il Pittor sei de' Pittori."

Nor does envy seem in the least to have interfered with his delight in beholding the beautiful St. Cecilia, yet Vasari implies that the death of Francia was caused by grief and vexation at seeing himself so far outstripped in Art by his youthful rival. As, however, Francia was nearly seventy years old when he died, we may well believe that there were other causes besides jealousy of a friend's fame to which this event might more naturally be attributed.

Francia held the position of Master of the Mint, in the city of Bologna, during the greater part of his life. On his pictures he frequently signed himself *Aurifex* (jeweller), whilst on his jewellery he used to inscribe *Pictor*. The large altar-piece now in the National Gallery of "The Virgin and Child," with St. Anne enthroned, and which is marked *Francia Aurifex Bouoniensis P.*, was originally painted for the Chapel of the Buonvisi family; and the Pietà (the Dead Christ with the Virgin and two Angels) formed the lunette, or arch above it.

The Gallery at Bologna contains a great number of Francia's works; and there is a beautiful Madonna at Munich, in which the Infant Christ is represented lying in a garden, within a rose-trellis, his Mother regarding Him with mingled devotion and rapturous love.

Francia died on the 6th of January, 1518, as has been proved by a State document discovered by J. A. Calvi. He held the office of Master of the Mint up to the time of his death, and was, Vasari assures us, "a man of great prudence."

PIETRO PERUGINO.

PIETRO PERUGINO was born at Citta Pieve in 1446. According to Vasari, extreme poverty drove the young Pietro to such incessant toil that his industry brought him a distinction that he might not have attained had he worked without the stimulus of pressing necessity. The father of Pietro, Christoforo Vannucci, although poor, was not of low condition, as Vasari implies: he had, however, several children, for whom it was no doubt difficult to provide, and Pietro at nine years of age was sent to Perugia, and articled ("given as shop-drudge," says Vasari) to a painter in that city. This master,* although not particularly distinguished in his calling, had yet a great veneration for Art, and highly honoured the men who excelled therein. "This painter," says Vasari, "used to set before Pietro the great advantages and honours that were to be obtained from painting, by all who acquired the power of labouring in it effectually; recounting to him all the rewards bestowed on the various masters, ancient and modern, thereby encouraging Pietro to the study of his art: insomuch that he kindled in the mind of the latter the desire to become one of those masters, as he resolved, if fortune were propitious to him, that he would do. The boy would thus often inquire, of such persons as he knew to have seen the world, in what city the best artists were formed? This question he addressed more particularly to his instructor, from whom he constantly received the same reply; namely, that Florence was the place, above all others, wherein men attain to perfection in all the arts, but more especially in painting."

* Probably Benedetto Buonfigli, a painter of some reputation in Perugia.

To Florence, therefore, Perugino turned his steps, where the greatest artists were then working. He probably may have studied under Verrochio, and have learnt some of the chemistry of his colours in his workshop; but Leonardo da Vinci appears to have had the greatest influence over his mind. After a few years of incessant work Perugino attained to great fame, and his paintings were frequently bought by merchants, who sent them "into different lands, to their great gain and advantage."

Perugino was justly celebrated, not only for his pure and beautiful colouring, but also for his great knowledge of perspective, a science in which he almost rivalled Leonardo, who was his friend and fellow-student.

After acquiring great reputation in Florence, and adorning the walls of several churches and convents in that city and in Perugia, Perugino was invited to Rome by Sixtus IV. to assist in the decoration of the Sistine Chapel, upon which the most celebrated painters of Italy were then and afterwards employed. Of Perugino's work in this world-famed chapel it is difficult to judge; for all his frescoes, except the two representing the "Baptism of Christ" and "Christ delivering the Keys to Peter," were afterwards destroyed, to make room for the mighty work of Michael Angelo.

Perugino was no doubt greatly assisted in these Sistine frescoes by his pupil, or rather his associate in art, Pinturicchio. The "Moses and Zipporah," another of the Sistine frescoes that Michael Angelo suffered to remain, is considered by Crowe and Cavalcaselle to be most probably the work of Perugino, assisted greatly by Pinturicchio and Della Gatta. By other critics it has been ascribed to Luca Signorelli. "Christ's Charge to Peter" is the most remarkable of these frescoes.

Perugino likewise painted a large altar-piece in this chapel of the "Assumption of the Virgin," in which he introduced the portrait of Pope Sixtus in a kneeling attitude. This picture was afterwards destroyed to make room for Michael Angelo's "Last Judgment."

Michael Angelo appears to have shown much contempt for Perugino's art, and it is reported that he sneered so openly at the soft Umbrian painter that the latter summoned him before a magistrate to answer for his insulting words. The style of the two men was so essentially different, that perhaps it was difficult for them to attain to a just appreciation of each

other's excellences. Perugino had spoken quite as bitterly of Michael Angelo as Michael Angelo of him. It does not, however, appear that it was from any ill-will on the part of Michael Angelo that Perugino's frescoes in the Sistine were destroyed to make room for his.

After his return to Florence on the accession of Alexander VI. to the popedom, he opened a shop there for the sale of panel-pictures, but was also employed on wall-paintings in many convents. For the brethren of the Gesuati in particular he executed a great many beautiful works, enriching their cloisters with frescoes and their convent church with two altar-pieces. The brethren of the Gesuati at this time carried on a profitable trade in painted glass; and Perugino, besides painting their convent, furnished them with designs for their paintings on windows.

Vasari relates that—

"The prior of this cloister was very successful in the preparation of ultramarine blues, and having them, from this circumstance, in good store, he therefore desired that Pietro should use them frequently in all the above-mentioned works; he was nevertheless so mean and mistrustful that he dared not confide the colour to Pietro, but would always be present when the latter was using the azure blue. The master therefore, who was by nature upright and honest, nor in any way covetous of another man's goods, took the distrust of the prior very ill, and determined to make him ashamed of it. He accordingly placed a bowl of water beside him whenever he had prepared draperies or other parts of the picture to be painted in blue and white, calling every now and then on the prior (who turned grudgingly to his little bag of the colour) to put ultramarine into the vase or bottle wherein it was tempered with water: then setting to work at every second pencil-full he washed his brush into the bowl beside him, wherein there remained by this means more colour than the painter had bestowed on his work. The prior, finding his bag becoming empty, while the work made but little show, cried out once and again, time after time, 'Oh, what a quantity of ultramarine is swallowed up by this plaster!' 'You see for yourself how it is,' replied Pietro, and the prior went away. When he was gone, the master gathered the ultramarine from the bottom of the bowl, and when he thought the proper time for doing so was come, he returned it to the prior, saying to him, 'This belongs to you, father; learn to trust honest men, for such never deceive those who confide in them, although they well know how to circumvent distrustful persons like yourself, when they desire to do so.'"

In spite of this high assertion, Perugino's conduct does not always appear of the most honourable nature. The records of Florence contain ugly evidence of his having, in company with a man of most violent character, waited with staves to waylay some one in the dark streets of Florence to whom he owed some grudge. He was heavily fined for this

offence; and his friend, who it was proved had committed a murder before he was called on to assist Perugino in his cowardly attack, was exiled for life. Besides this, he seems to have shirked his contracts in anything but a creditable manner; so altogether his vaunt of high principle does not seem to have been particularly well founded.

For the nuns of S. Chiara Perugino executed a Pietà of most remarkable beauty. The representation of the Dead Christ is more powerful than is usual with Perugino, and the landscape behind is of rare merit. The Umbrian School was celebrated for attention to the detail of landscape background, although it never rose to the perfection of the Venetian in this respect. Vasari tells us that the nuns of S. Chiara were offered three times as much as they had paid Perugino for this picture, as well as another exactly like it executed by Perugino himself. They, however, rejected this offer, for they learnt from the painter that he did not imagine he could reproduce its equal.

After an early life of poverty and struggle, Perugino's later years seem to have been passed in wealth and ease, which, however, proved less favourable to the greatness of his art than his early privations. Instead of working hard himself, he entrusted his commissions to his pupils, and cared more for the money that these works acquired than for the duty of doing the highest work of which he was capable.

The picture of the "Ascension," here represented, originally formed the centre of an altar-piece executed for the church of S. Pietro at Perugia. The lunette of this picture is now in St. Germain l'Auxerrois at Paris, and the predella in the Museum of Rouen. It is one of the best paintings in oil executed by Perugino.

Perugino died in 1524, at the age of seventy-eight. He was a painter of real merit and original power, and expressed true tender feeling in many of his works. Had he lived at any other period than the beginning of the sixteenth century, he might perhaps have been thought great; as it was, the light of his fame shone but feebly in the brilliant sunlight that then illuminated Florence. Perhaps his greatest claim to remembrance now lies in the fact that he was the master of Raphael Sanzio, whose early paintings all show the great influence of Perugino.

BERNARDINO PINTURICCHIO.

THIS master is perhaps the truest representative of the Perugian School, for he appears to have remained unchanged by acquaintance with the great Florentine painters, who undoubtedly exercised a considerable influence on the mind, and consequently on the art, of his master and fellow-labourer, Perugino. Although he painted in the sixteenth century he missed its development, and belongs essentially to an earlier age. Vasari, however, is scarcely fair in saying that he owed his fame as a painter to blind fortune rather than to merit. He appears to have executed a vast number of works, which, although they fell short of the high Florentine standard, and were not expressive of much original thought, were yet not without merit, and at all events satisfied the noble patrons for whom they were painted.

Little is known of the life of Pinturicchio; even the date of his birth is uncertain: but if Vasari is correct in saying that he died in 1513, at the age of fifty-nine, he must have been born in 1454. The name of Pinturicchio was probably adopted by him that he might be known from another Perugian painter, also named Bernardino.

During the greater part of Pinturicchio's early career he worked in association with Perugino, with whom he entered into a sort of artist partnership, receiving a third of the gains resulting from their joint labours; but after working on these terms for some years, both at Perugia and afterwards in Rome, he was invited by the Cardinal Francesco Piccolomini to Siena, where he was employed to paint the library that the Cardinal had erected in the Duomo to hold the books bequeathed to his family by Pius II.

It is very probable that amongst the numerous assistants whom Pinturicchio

engaged for this undertaking was the young Raphael, with whom he had become acquainted in the atelier of Perugino. Raphael is said, at all events, to have furnished the designs for many of the frescoes that were executed in the Piccolomini library.

Vasari's account of these frescoes is so very inaccurate, that we quote instead the description given of them by Crowe and Cavalcaselle, whose knowledge, gained from personal observation, and whose critical judgment are of the highest value :—

" The Piccolomini library is fairly preserved, though slightly retouched in some places and discoloured in others. It is one of the few halls in Italy that has retained its original character. Each fresco is inclosed in an arch, the vaulting of which is seen in perspective, supported on fictive clustered pillars, with capitals of gilt stucco, resting on plinths. The pictures are gracefully united by angels supporting scutcheons on the plinths; and in spite of their coarseness, in consequence of the execution being left to assistants, they add much to the unity and harmony of the whole series. The best composed fresco of the ten, is that of Æneas and Cardinal Capranica proceeding to the Council of Basle, in which Piccolomini on horseback in front is conspicuous. Great care is lavished on its foreground of herbs and flowers. The 'Embassy before James the First' is richly put together, and more than usually characteristic of Pinturicchio in the minute detail of the landscape behind the throne and screen. Some of the faces, and even whole figures, are reminiscent of Perugino's at the Cambio. An elegant carriage and Raphaelesque freshness may be noticed in most of the personages in the 'Coronation,' though here and there want of firmness in pose and tread are striking; but this failing is partly concealed by the prettiness of the groups. 'Piccolomini before Eugenius,' is also fine; whilst in the meetings of the Emperor and his bride, the distribution is artful, and the loveliness in the arrangement of the middle ground is praiseworthy, the only drawback being the profuse application of gilt-work.

" The 'Investiture of the Hat' is, like Benozzo Gozzoli's 'Augustine in his Chair at Rome,' a wall painting at S. Agostino of S. Gimignano. The subsequent pieces are less masterly. The general tone is bright, but without massiveness or power, and therefore less attractive than Perugino would have made it.

" The 'Keys of Harmony' are gaudy and the surface rough, and much of the ornament is, as usual, raised. On a pilaster to the left of the first subject, and in two scrolls on the ceiling above the seventh and eighth, the initials B. R. have been interpreted as those of Bernardino and Raphael, but they are probably intended to perpetuate the memory of Bomano Bimbo, one of Pinturicchio's helps. Outside the chapel, and to the left of the high portal in the Duomo, Pius the Third receives the papal crown inside a lodge filled with people, in front of which two vast groups of spectators are parted by a halberdier. They are kept in order by horsemen, whilst trumpeters proclaim the decision of the conclave. With the exception of the Pius, which is a statue, the rest is a fairly preserved fresco, disharmonized by the bleaching of the foreground. At the hours when light is thrown over the wall, one sees that Pinturicchio devoted more of his own personal labour than was his usual wont."

Vasari, who seems to have had an especial dislike to Pinturicchio, not only detracts from his merit as a painter, but also from his character as a man. He represents him as mean-minded and avaricious, and tells a story about his dying of grief because he had insisted upon an old chest being removed from a room in a convent where he was at work, which chest was afterwards discovered to contain a large sum of gold of which no one had any knowledge. The story sounds improbable, and has besides been attached to other celebrities who were supposed guilty of avarice. As to poor Pinturicchio dying of vexation in consequence, we may hope that is a mere invention, although it would be less sad than the reason that another writer * assigns as the cause of his death; namely, that he was left to starve by a worthless wife, who deserted him in his last illness. Nothing, however, is known for certain of the life of Pinturicchio, and it would perhaps be as well under such circumstances if biographers would refrain from chronicling their suppositions as authentic history.

A portrait, however, remains of Pinturicchio, painted by himself. It represents a pale, sickly looking man, with an expression indicative of constant pain or anxiety. It forms a contrast to the portrait his partner in art, Perugino, has also left of himself, a jolly, robust, florid-complexioned artist, of the Flemish rather than the Italian type.

Of Pinturicchio's works, besides the frescoes of the Piccolomini library, a great many still exist in the various galleries of Europe. The Louvre contains several Virgins ascribed to him, besides the one photographed. In the National Gallery there is a "St. Catherine and Kneeling Monk," with a landscape background of some beauty, which is a very fair example of this master. There are also several pictures by Pinturicchio in private collections in England: the greater number of his works, however, are in the galleries and churches of Northern Italy.

He never adopted the hard method of oil-painting which most of the painters of his time were practising, but remained faithful to the *tempera* method, as well as to the old Umbrian type. He was, we fancy, a true conservative, and looked suspiciously at the daring young radicals who were painting the Sistine Chapel and the Vatican. There is no reason why

* Tirio of Siena, a contemporary of Pinturicchio.

Pinturicchio should not have died in 1513, except that Vasari assigns that year as the date when " he finally died of vexation."

Vasari, it may be remarked, is rather fond of killing his artists by this sad disease. Francia, it will be remembered, died of vexation at seeing himself outstripped by Raphael. Alas! if vexation alone were a mortal complaint few artists would live to fifty. The disease, however, took ninety years to kill Michael Angelo!

FRA BARTOLOMEO.

ALTHOUGH a contemporary of Leonardo da Vinci, Michael Angelo, and Raphael, Bartolomeo belongs rather to the earlier School of Italian painters than to the meridian glory of the sixteenth century. His religious and melancholy temperament, also, was more in harmony with the preceding age than with that in which he lived. He was a man who would have worked happily and powerfully under the severe and grand old Republic, but who was not strong enough to enter into contest with the gorgeous infidel who held Florence in golden chains of vice, luxury, and pagan philosophy, and who was styled Lorenzo the Magnificent.

Baccio della Porta, as Bartolomeo was called by his youthful Tuscan associates, was born in the town of Savignano, near Florence, in 1469. Showing an early taste for painting, he was placed under the tuition of Cosimo Roselli, the most celebrated master of the Roselli family. Whilst attending Roselli's school, Baccio (the Tuscan diminutive of Bartolomeo) lived near one of the gates of Florence, and thus acquired the designation "della Porta." Whilst in this school he formed a warm friendship with Mariotto Albertinelli, a fellow-student, who also became a well-known painter. His style greatly resembles that of Bartolomeo, and it is often very difficult to distinguish their separate work, more especially as they frequently painted on the same picture.

But the whole current of Bartolomeo's life was turned in a new direction

by the heart-stirring power of another and a wiser friend. The great Savonarola was at this time thundering his mighty eloquence against the foul moral wickedness of the beautiful city in which he dwelt. Bartolomeo went to hear the preaching of the Florentine Jeremiah, and it so moved his heart that he became his fervent disciple and devoted friend. He even, we are told, after hearing one of Savonarola's sermons against the heathen tendencies of the age, threw all the studies and drawings he had made from the nude figure into one of those fanatical funeral pyres of classic beauty that the excited Piagnoni lighted with those works of ancient art and literature that they considered of heathen and immoral tendency.

Bartolomeo was in the convent of S. Marco when the hideous and brutal attack was made upon it by the enemies of Savonarola, which ended by the prophet, after a short defence by his friends within, being borne off to suffer death for the truth's sake, thus filling up the measure of the iniquity of his city. Woe unto thee, oh Florence, City of the Lily! in spite of the magnificence of thy princes, the glory of thy art, and the wisdom of thy philosophy, thy lily of purity is all trailed in the mire, and thy hands are red with the blood of thy saints!

The frightful scenes of which he was a spectator, and the dreadful death of his master Savonarola, seem completely to have unhinged the not very strong mind of Bartolomeo. When the convent of S. Marco was undergoing the attack of the mob, he made a vow, it is said, that if he escaped death he would enter a religious order. On the death of Savonarola, accordingly, he took the vows of a monk of the Order of the Dominicans, resolving at the same time to abandon entirely the study and pursuit of painting, and leaving his friend Mariotto Albertinelli to finish all the works he had then in hand.

He kept this resolution for four years, during which time he devoted himself fervently to all the religious exercises required of him, but seems to have fallen into a low and melancholy state of feeling. At last, however, he was prevailed on by the prior of his convent and a certain Bernardo del Bianco, who was very anxious to have an altar-piece by Bartolomeo for his new chapel, to undertake the commission for it, and he accomplished

the beautiful picture of "The Virgin appearing in a Vision to St. Bernard," which is now in the Florentine Academy.

But what chiefly roused Bartolomeo from his melancholy, and restored him to the pursuit of art, was the arrival of Raphael in Florence in 1504. The two painters formed a cordial friendship, unmarred by any feeling of envy in Bartolomeo's pensive mind. Whilst Raphael taught the good Fra perspective, he learnt from him, on the other hand, many rules for the management of drapery, and also gained his method of harmonious colouring. The influence of Raphael may be easily traced in the later works of Fra Bartolomeo; and the influence of Bartolomeo on the work of Raphael was also so great, that the only work he executed in Florence, the "Baldachino Madonna," is said to be so much in the style of the monk that at first sight it might be mistaken for one of his.

A few years after the visit of Raphael to Florence, Bartolomeo, being moved by the praises that reached him of the great works that Michael Angelo and his friend Raphael were performing in Rome, determined to go to the Eternal City, and behold its wonders of Art with his own eyes. But when he got to Rome his mind was so completely overpowered by the grandeur of the Art that he beheld there, that, feeling he could paint nothing to equal it, he soon returned to Florence, and left Raphael to finish two grand figures of St. Peter and St. Paul which he had designed with a grace and grandeur that only his own modesty prevented him from seeing nearly equalled the beautiful Roman.

When he returned to Florence, Bartolomeo proved that his visit to Rome had not been without fruit to his mind, although he had been unable to accomplish any great work whilst there. Now, however, in his native city, he executed several beautiful paintings. He appears at this time to have overcome his Piagnoni prejudice against the nude; for after his return from Rome, being reproached with attending too much to the draperies of his figures (in the management of which he particularly excelled) and with not being able to paint from the nude, he executed, in refutation of these charges, a large undraped St. Sebastian, which had such exquisite delicacy of colouring and such vivid truthfulness, that the monks thought it necessary to remove it from their church to their chapter-house, for fear it should

give "occasion to the sin of light and evil thoughts." The celebrated "St. Mark" in the Florentine Gallery, regarding which it has been said that it looks like a Greek statue metamorphosed into a painting, was also executed at this time, and shows the influence of his study of Michael Angelo.

But that in which Fra Bartolomeo most excelled was the representation of Madonnas surrounded by boy-angels. These latter he delighted to introduce into his groups, and they have a childish grace and beauty, as well as a skilful disposition of the subject, which add much to the beauty of the whole. "As an artist," says Kugler, "Fra Bartolomeo was characterized by a calm seriousness, unaffected dignity, and grace. The religious expression of his holy figures proceeds from a conscious elevation, and is no longer the result of a mere sentimentality, as in the older masters. A mild dignity—the attribute of Leonardo and his school—pervades these figures, and in his Madonnas the expression of holiness is happily blended with female beauty."

The principal of his Madonnas is in S. Romano at Lucca, and is called the "Madonna della Misericordia." The Virgin—a beautiful figure—stands on a platform, with her arms outstretched, and her eyes uplifted to her Son, whom she beholds in glory. At her feet kneel groups of suppliants, who look up to her, as she to her Son in heaven, and beseech her to shelter them from his wrath. There are forty-four heads in this lovely picture, and the female figures have a most exquisite and touching grace.

The "Madonna Enthroned" was painted for an altar-piece for Bartolomeo's own convent of S. Marco, but it was afterwards sent as a present to Francis I., and is now in the Louvre.

This and another picture in the Louvre—an "Annunciation"—are nearly the only good examples of Bartolomeo out of Italy. There is, however, a wonderfully beautiful "Presentation in the Temple" in the Imperial Gallery at Vienna, which is well known by engravings. The aged Simeon is well contrasted with the Divine Infant he receives in his arms. Lord Cowper possesses a small "Madonna with Christ and St. John the Baptist" in his collection at Panshanger.

Fra Bartolomeo died in his convent in Florence in the year 1517, in his forty-ninth year, from a fever accelerated, according to Vasari's statement, from having eaten too many figs.

He was the first painter, it is said, who made use of lay figures, and their invention is usually ascribed to him. His draperies, owing probably to the use of these figures, have none of the stiffness of the earlier painters, but, on the contrary, have a natural and flowing grace, an excellence which Raphael is said to have imitated.

The character of Fra Bartolomeo resembles in many respects that of Fra Angelico, and the same beauty of holiness pervades his works, but his life, being thrown amidst more stirring scenes, knew not the peaceful joy of the monk of Fiesole. This perhaps was the reason that his art attained to a more realistic and human expression.

LEONARDO DA VINCI.

"A life that all the Muses deck'd
With gifts of grace, that might express
All-comprehensive tenderness,
All-subtilising intellect."

TENNYSON.

LEONARDO DA VINCI was the first star that rose above the horizon of that brilliant constellation of painters which shed its glorious light over the sixteenth century. In reading his life, we feel almost obliged to renounce our faith in the great teacher, Experience, and to believe that the marvellous genius of Leonardo was the result of intuitive knowledge.

Even his earliest years showed something of divine endowment. If he did not, like the infant Hercules, strangle serpents in his cradle, he painted them, ere long, with such strange power as to fill all beholders with horror. His wonderful mind grew as though nourished on the mountain-top of Parnassus, and to its mature strength nothing seemed impossible. The waters of the Adda were turned from their course, the "Last Supper" was painted, and the mightiest era in Christian Art inaugurated. United to these rare powers of mind was the most exquisite beauty of face and proportion of body; he excelled also in all manly exercises, and was a perfect horseman. Nature, indeed, seems to have been so prodigal of gifts to Leonardo, that it is a marvel that she had any left to bestow on her younger sons.

Leonardo was the son of Pietro da Vinci, a noble (or a notary) of Florence, and was born at the Castle of Vinci, situated in the lower vale of the Arno, in the year 1452. In his earliest years, as we have said, he

evinced remarkable abilities; and his father, struck by some of his sketches, showed them to his friend Andrea Verrocchio, an eminent master in design and painting.

"Andrea Verrocchio was amazed as he beheld the remarkable commencement made by Leonardo, and advised Ser Piero to see that he attached himself to that calling, whereupon the latter took his measures accordingly, and sent Leonardo to study in the bottega or workshop of Andrea. Thither the boy resorted therefore, with the utmost readiness, and not only gave his attention to one branch of art, but to all the others, of which design made a portion. Endowed with such admirable intelligence, and being also an excellent geometrician, Leonardo not only worked in sculpture (having executed certain heads in terra-cotta, of women smiling, even in his first youth, which are now reproduced in gypsum, and also others of children, which might be supposed to have proceeded from the hand of a master); but in architecture likewise he prepared various designs for ground-plans, and the construction of entire buildings: he too it was who, though still but a youth, first suggested the formation of a canal from Pisa to Florence, by means of certain changes to be effected on the river Arno. Leonardo likewise made designs for mills, fulling machines, and other engines, which were to be acted on by means of water; but as he had resolved to make painting his profession, he gave the larger portion of time to drawing from nature."

In this he soon excelled so greatly that his master was totally eclipsed. In an altar-piece representing the Baptism of Christ, by Verrocchio, Leonardo painted a figure of an angel with such exquisite beauty and grace, that the rest of the picture looked feeble and ill-designed in comparison with it. Poor Verrocchio took this so much to heart that he would never touch colours more, "so much was he displeased," says Vasari, "to find that a mere child could do more than himself."

This "mere child" excelled not only as a painter, architect, and geometrician, but he was also a poet of a high order, and a good musician. He used, we are told, to play on a species of lyre invented by himself, and sing to it verses of his own composition, improvising both words and music. To his achievements in art and poetry he also added a love and knowledge of natural science, and had not his attention been principally directed to painting, he might, it is considered, have rivalled Galileo and Kepler in the discovery of laws of nature; indeed, Mr. Hallam has gone so far as to assert that he really anticipated their discoveries, as well as many of the theories of recent geologists. Mr. Hallam's opinion is of great weight, but it is not impossible that he may have read into Leonardo's treatises

some of his own vast knowledge. Scientific men, however, all agree that in his Physical treatises he often, by a few chance words, reveals glimpses of a knowledge in natural science which was vastly before his age. With him truly was verified the saying, "He who hath much, to him much shall be given."

With these glorious endowments of mind and person, it is not to be wondered at that Leonardo soon found favour in men's sight. The charm of his society was indeed so great, that every one was fascinated who heard him talk; and people were persuaded by his arguments even against their own belief. His fame spread all over Italy, and in 1494 Ludovico Sforza, the usurping Duke of Milan, invited him to his Court, and appointed him Director of the Academy of Painting and Architecture. Vasari seems to imply that Leonardo was only invited to Milan that he might amuse the Duke with his music and "admirable conversation;" but the letter, which has happily been preserved, in which Leonardo offers his services to the Duke, proves that he had quite other ideas than of simply amusing his patron.

This remarkable letter begins by offering to make known to Lodovico various engineering secrets, which he thinks will be useful in war. He states:—

"Having seen and sufficiently considered the works of all those who repute themselves to be masters and inventors of instruments for war, and found that the form and operation of these works are in no way different from those in common use, I permit myself, without seeking to detract from the merit of any other, to make known to your Excellency the secrets I have discovered, at the same time offering, with fitting opportunity, and at your good pleasure, to perform all those things which, for the present, I will but briefly note below.

"1. I have a method of constructing very light and portable bridges, to be used in the pursuit of, or retreat from, the enemy, with others of a stronger sort, proof against fire or force, and easy to fix or remove. I have also means for burning and destroying those of the enemy.

"2. For the service of sieges, I am prepared to remove the water from the ditches, and to make an infinite variety of fascines, scaling-ladders, &c., with engines of other kinds proper to the purposes of a siege.

"3. If the height of the defences or the strength of the position should be such that the place cannot be effectually bombarded, I have other means whereby any fortress may be destroyed, provided it be not founded on stone.

"4. I have also most convenient and portable bombs, proper for throwing showers of small missiles, and with the smoke thereof causing great terror to the enemy, to his imminent loss and confusion.

"5. By means of excavations made without noise, and forming tortuous and narrow ways, I have means of reaching any given .... (point?), even though it be necessary to pass beneath ditches or under a river.

"6. I can also construct covered waggons, secure and indestructible, which, entering among the enemy, will break the strongest bodies of men; and behind these the infantry can follow in safety and without impediment.

"7. I can, if needful, also make bombs, mortars, and field-pieces of beautiful and useful shape, entirely different from those in common use.

"8. Where the use of bombs is not practicable, I can make crossbows, mangonels, balistæ, and other machines of extraordinary efficiency and quite out of the common way. In fine, as the circumstances of the case shall demand, I can prepare engines of offence for all purposes.

"9. In case of the conflict having to be maintained at sea, I have methods for making numerous instruments, offensive and defensive, with vessels that shall resist the force of the most powerful bombs. I can also make powders or vapours for the offence of the enemy.

"10. In time of peace, I believe that I could equal any other, as regards works in architecture. I can prepare designs for buildings, whether public or private, and also conduct water from one place to another.

"Furthermore, I can execute works in sculpture, marble, bronze, or terra-cotta. In painting also I can do what may be done, as well as any other, be he who he may.

"I can likewise undertake the execution of the bronze horse, which is a monument that will be to the perpetual glory and immortal honour of my lord your father of happy memory, and of the illustrious house of Sforza.

"And if any of the above-named things shall seem to any man to be impossible and impracticable, I am perfectly ready to make trial of them in your Excellency's park, or in whatever other place you shall be pleased to command, commending myself to you with all possible humility."

Here is a man, indeed, whose services it were well for any prince to secure; a man willing to make trial even of things "impossible and impracticable," and who can equal any other either in peace or war.

The bronze horse which Leonardo professes his willingness to undertake was modelled by him in the most perfect manner; but either on account of its colossal size, or from some other difficulties, it was never cast in bronze, and the clay model, which was considered the most beautiful thing of the sort ever done, was destroyed by the French when they invaded Milan. A small model of it in wax was also lost, and all that now remains to us of this perfect work is a book containing the anatomical studies that Leonardo made for it, a work which in itself is sufficiently remarkable. There were not wanting malignant persons, we are told, who declared that Leonardo

never intended the completion of this magnificent bronze horse; but in this instance it appears to have been the wars that Ludovico was soon after engaged in, rather than the customary dilatoriness of Leonardo, which hindered the casting of the model, the requisite quantity of bronze (computed at 100,000 lbs. weight) being wanted for other purposes.

It must be admitted, however, that it was the habit of Leonardo to begin things that he never finished. Whether this was from the versatile character of his genius, which ever impelled him towards new undertakings, or whether when he attempted to carry out his conceptions he found them too great to embody in earthly form, it is difficult to say; but that his hand should be unable to follow his wonderful imagination does not seem surprising, when we read of the strange things he sometimes conceived. Once, we are told, his father asking him to paint a wooden shield for a countryman, Leonardo collected in his room a number of lizards, hedgehogs, newts, serpents, bats, and every strange animal of a similar kind that he could find, and out of this assemblage he formed in his mind, and painted on the shield, a hideous and strange monster, breathing poison and flame, and surrounded by an atmosphere of fire. When his father was admitted into Leonardo's dimly-lighted room to see the shield, he started back in horror, believing the monster to be alive, at which Leonardo remarked that he was now satisfied, as his painting had evidently produced the effect he had intended. This shield no longer exists, but the head of Medusa, now in the Gallery of Florence, has a similar strange and fascinating horror in it.

Leonardo seems first to have served the Duke of Milan in the character that he mainly assumed in his letter, namely, that of inventive engineer. He conceived and carried out the stupendous project of conducting the waters of the Adda from Mortesana to the walls of Milan, a distance of two hundred miles. In order to gain the utmost scientific knowledge for this work he retired for a short time into the country, and made a profound research into the Egyptian and Roman modes of irrigation. But soon, no doubt, the Duke found that it was as a painter that the universal powers of Leonardo might be best employed, and he prevailed on him to paint an altar-piece, to send as a present to the Emperor. Of this work no knowledge now remains; but a beautiful portrait of Lucretia Crivelli, a mistress of

Ludovico Sforza, well known by the title of " La Belle Ferroniere," is now in the Louvre.

Leonardo remained about seventeen years in Milan, and it was for the monks of S. Maria delle Gracie, in that city, that he executed his greatest work, which has ever since absorbed the wonder, admiration, and worship of the world.

Of Leonardo da Vinci's " Last Supper," but three heads remain of the original picture, and these merely in faintest outline; yet by means of copies and engravings it is perhaps the best known picture in the world. Fuseli lecturing upon a copy says, " The face of the Saviour is an abyss of thought, and broods over the immense revolution in the economy of mankind which throngs inwardly on his absorbed eye, as the Spirit creative in the beginning over the water's darksome wave, undisturbed and quiet. It could not be lost in the copy before us: how could its sublime conception escape those who saw the original? . . . I am not afraid of being under the necessity of retracting what I am going to advance, that neither during the splendid period immediately subsequent to Leonardo, nor in those which succeeded to our own time, has a face of the Redeemer been produced which, I will not say equalled, but approached the sublimity of Leonardo's conception, and in quiet and simple features of humanity, embodied divine, or, what is the same, incomprehensible and infinite powers."

The varied character and expressions of the Disciples are almost as remarkable as the divine purity of their Master. The words, " Verily I say unto you, one of you shall betray me," have affected each one with a different feeling, which is admirably expressed on their different countenances. Some are thunderstruck at the prediction; others are doubtful whether they have heard it aright: whilst Judas, by his anxiety to hide his feelings, betrays himself as the one meant.

A story is told by Vasari, which, although so well known, has still need of being repeated in this mechanical and utilitarian age. He says—

" It is related that the Prior of the Monastery was excessively importunate in pressing Leonardo to complete the picture; he could in no way comprehend wherefore the artist should sometimes remain half a day together absorbed in thought before his work, without making any progress that he could see: this seemed to him a strange waste of time, and he would

fain have had him work away as he could make the men do who were digging in his garden, never laying the pencil out of his hand. Not content with seeking to hasten Leonardo, the Prior even complained to the Duke, and tormented him to such a degree that the latter was at length compelled to send for Leonardo, whom he courteously entreated to let the work be finished, assuring him nevertheless that he did so because impelled by the importunities of the Prior. Leonardo, knowing the Prince to be intelligent and judicious, determined to explain himself fully on the subject with him, although he had never chosen to do so with the Prior. He therefore discoursed with him at some length respecting Art, and made it perfectly manifest to his comprehension that men of genius are sometimes producing most when they seem to be labouring least, their minds being occupied in the elucidation of their ideas, and in the completion of those conceptions to which they afterwards give form and expression with the hand. He further informed the Duke that there were still wanting to him two heads, one of which, that of the Saviour, he could not hope to find on earth, and had not yet attained the power of presenting it to himself in imagination, with all that perfection of beauty and celestial grace which appeared to him to be demanded for the due representation of the Divinity incarnate. The second head still wanting was that of Judas, which also caused him some anxiety, since he did not think it possible to imagine a form of feature that should properly render the countenance of a man who, after so many benefits received from his Master, had possessed a heart so depraved as to be capable of betraying his Lord and the Creator of the world: with regard to that second, however, he would make search, and after all—if he could find no better, he need never be at any great loss, for there would always be the head of that troublesome and impertinent Prior. This made the Duke laugh with all his heart; he declared Leonardo to be completely in the right, and the poor Prior, utterly confounded, went away to drive on the digging in his garden, and left Leonardo in peace."

In 1500 Ludovico Sforza was defeated in battle, and taken prisoner by the French. Leonardo upon this quitted Milan and returned to Florence, where, although the Medici had fallen, Art still continued to flourish under the Gonfaloniere Pietro Soderini.

The celebrated picture of the Holy Family, known as the "Cartoon of St. Anna," now in the Royal Academy, was executed by Leonardo immediately on his return to Florence, and was publicly exhibited for two days, to the delight of the whole city. After this Leonardo was chosen by the Council to decorate one side of their building, the Palazzo Vecchio, whilst the other half was assigned to Michael Angelo. With this commission began the rivalry of these two great painters.

Leonardo chose for his subject the victory of the Florentines over Nicolo Picinnino in 1440, and Michael Angelo a scene from the Pisan campaigns. Michael Angelo showed the battle just beginning, whilst Leonardo represented the last, but doubtful moment of victory. It was indeed a contest

of giants. Leonardo, now in the height of his fame, was unworthily jealous of his young but powerful rival, and Michael Angelo even in youth endured no superiority. Both these master-pieces have now perished; but Rubens copied from that of Leonardo a group of four horsemen fighting for a standard, that shows how great this work must have been.

Raphael, also, excited perhaps by the news of this great contest, in which all the artists in Florence took sides, came to see Leonardo's works. His lovely mind was able to admire them, untinged by any feeling of envy; and the perception of their grace and delicacy, compared with the harder style of Perugino, led him, it is said, to desert the School of Perugino and adopt a more natural style.

When Leo X. was elevated to the Popedom he invited Leonardo to Rome, whither he accompanied Giuliano de' Medici in 1513. He was kindly received by the art-loving Pope, but from some cause he did not stay long in Rome: either he was offended by an observation of Leo, who is reported to have said, on hearing that Leonardo had begun to prepare his varnish for a picture before beginning to paint it, "Alas, the while, this man will assuredly do nothing at all, since he is thinking of the end before he has made a beginning to his work:" or else he who had been first in Florence found himself unable in his old age to bend his neck in Rome before Michael Angelo and Raphael, who already held the field. However this may be, he left Rome, and joined the brilliant French king, Francis I. at Pavia, and afterwards returned with him to France. Francis I. loaded Leonardo with honours; but in spite of kingly favours, his health and spirits declined from the moment he entered France. After five years of languid exhaustion, during which he was unable to paint any of the great works that his patron desired, he left this world on the 2d of May, 1519, dying, not in the arms of Francis, as Vasari has stated, but as a penitent in the arms of Mother Church, from whose enfolding care he appears in life to have wandered.

A great many of the pictures which are known under the name of Leonardo are really by his pupils. The celebrated picture in the National Gallery, "Christ disputing with the Doctors," is now generally attributed to Luini, whose beauty of thought so often rises to that of his master.

BERNARDINO LUINI.

THE mantle of Leonardo da Vinci fell upon the shoulders of his disciple, Bernardino Luini (or di Luvino), who wore it with much grace. Not only the outer form and manner of the greater master was copied by the lesser, but something of the tender spirit and purity of Leonardo seems to have been breathed into his follower. "It is true," says Kugler, "he rarely rises to the greatness and freedom of Leonardo, but he has a never-failing tenderness and purity, a cheerfulness and sincerity, a grace and feeling, which give an elevated pleasure to the student of his works. That spell of beauty and nobleness which so exclusively characterises the more important works of the Raphaelesque period, has here impelled a painter of comparatively inferior talent to works which may often rank with the highest which we know."

Bernardino was born about the year 1480, at a village called Luvino, on the borders of Lago Maggiore, from whence he obtained his appellation of Luini, or di Luvino, as he signs himself on his pictures. He appears to have principally resided at Milan, where, although there is no positive proof that he studied in Leonardo's School, the evidence of the similarity of his work to Leonardo's points to that conclusion.

The fame of Luini has suffered indeed from this too great excellence of imitation. The owner of a beautiful picture by Luini, instead of being satisfied with its merit, generally tries to persuade himself and his friends that he is the happy possessor of a real Leonardo da Vinci, and thus it comes that some of Luini's finest works have brought him no glory. The picture of "Christ disputing with the Doctors," in the National Gallery, which has been so generally attributed to Leonardo, is now considered by critics

to be undoubtedly a work of Luini's; and the celebrated picture of "Vanity and Modesty," bearing the name of Leonardo, is also ascribed to him. These paintings have long been extolled as good examples of Leonardo, the light of his genius having so brightly illuminated the mind and art of his disciple. Many men of minds too weak for independent action are yet capable of really good work under a noble master.

Most of Luini's works are in the churches and gallery of Milan. Some frescoes illustrating the life of the Virgin, in the Brera Gallery, are remarkable for their grace and sweet dignity. In the same gallery are also some admirable frescoes of classic subjects, which originally decorated the Convent Della Pelucca, but were placed in the gallery when that convent was suppressed. Amongst his classic works may be mentioned his most excellent illustrations of "Ovid's Metamorphoses," which now adorn the Casa Silva at Milan.

In Luini's later years his style became more vigorous and independent. "A noble and mature strength," says Kugler, "developed itself." Kugler, who seems to be the most appreciative critic that Luini has found, accords high praise to his numerous works in the Monastery of S. Maurizio. Of these he says:—

"Here we have the most beautiful figures of female Saints, admirable heads of Christ, and lovely infant Angels. From the dado, painted in brown chiaroscuro, to the roof, the walls are covered with masterly frescoes, and the spectator can scarcely gaze his fill in this lavish display of fancy. On the wall above the entrance to the choir is a large composition, representing the Crucifixion, containing about 140 figures, among which a group around the fainting figure of the Virgin, the fine form of the Centurion, those of the soldiers dividing the garments, and the Magdalene kneeling in ecstacy, are particularly remarkable. The painter, however, has attained the highest perfection in his figure of St. John, whose action and expression are full of the loftiest inspiration and faith. Single figures, also of great beauty, are still preserved upon the different piers and walls of the church. There is also a very graceful Madonna in a lunette over the door of the Refectory, and a 'Last Supper,' in the Refectory itself, much resembling Leonardo's, but not a copy of it (perhaps not even the work of Luini). The frescoes executed by Luini, in the church at Sarono, about the year 1530, are not less distinguished; these represent the history of the Virgin. Life is here painted in its most cheerful splendour, and yet with sincerest feeling. The 'Adoration of the Kings' is particularly rich in its invention, noble in style, and delicately conceived: it is also the best preserved."

Vasari has given us no account of Bernardino Luini, although he has included in his Biographies the lives of many painters of lesser note and merit. He does not even mention him under Leonardo da Vinci. The dear, wise, all-knowing old chronicler appears, indeed, somewhat ignorant of the Milanese successors of Leonardo, for, besides Luini, he omits to name several of the principal painters of his school. Unhappily for their biographical glory they were not Florentines. We have therefore no pretty stories about Luini's life and character. Both stories and facts are indeed wanting, and the inquirer is fain to content himself with the probability that he was born about 1480, and the certainty that he was living in 1530. It is said, however, that he has introduced his own portrait in one of his pictures. It represents an old man, though the picture is dated 1525. If therefore the supposition of the likeness be correct, Luini was probably born before the date assigned.

MICHAEL ANGELO.

"The history of the world is but the biography of great men."

"The most significant feature in the history of an epoch is the manner it has of welcoming a great man."

THOMAS CARLYLE.

THE Titan of modern Art, Michael Angelo Buonarotti, was born on the 6th of March, 1474. The family of Buonarotti Simoni was a distinguished one in Florence, and was descended, it is said, from the Counts of Canossa. The father of Michael Angelo, Ludovico by name, was appointed in 1474 to the post of Podesta, or mayor, of two little fortified towns, Chiusi and Caprese, near Florence, and thither his wife Francesca accompanied him on horseback, shortly before the birth of her second son. During the journey she was thrown from her horse, and dragged some distance along the ground; nevertheless the young Michael Angelo arrived safely into the world, which he was destined to strike with the powerful Thor-hammer of his genius, and was shortly put out to nurse with the wife of a stone-mason, thereby imbibing, as he was wont to say, his love for his profession with his nurse's milk.

The father of Michael Angelo, although of good descent, was by no means rich, and as his family increased he desired employment for his sons. Michael's brothers were destined to be merchants, but Michael Angelo himself spent his whole time in idling about the ateliers of different painters, and at last, in spite of his uncles' aversion to his being an artist instead of a rich merchant, his father signed a contract on the 1st of April, 1488,

which bound him for three years to Domenico Ghirlandaio, he being at that time fourteen years of age.

Ghirlandaio was at this time employed on his great work of restoring the choir of S. Maria Novella, and substituting the portraits of the Tornabuoni for those of the Ricci,* so that the young Michael Angelo found himself at once in the midst of grand undertakings. His progress was soon so remarkable that his master, on seeing a drawing of some scaffolding and men working on it, which Michael Angelo had executed, exclaimed, "This boy knows more than I do;" "standing in amaze," adds Vasari, "at the originality and novelty of manner which the judgment imparted to him by Heaven had enabled a mere child to exhibit."

Michael Angelo's first painting was a copy from a plate of Martin Schongaer's, representing the "Temptation of St. Anthony." It was painted on a larger scale than the original, and he is said to have attentively studied the fish exposed in the market of Florence, so that he might rightly understand the fishy nature of Schongaer's devils.

Amongst the students in the school of Ghirlandaio was a young man called Francesco Granacci, a clever, brilliant young fellow, who had insinuated himself into the favour of Lorenzo the Magnificent. He and Michael Angelo became great friends, and through his influence Michael Angelo was allowed access to the gardens of San Marco, which the Medici family was filling with the most lovely art-treasures. The sight of the ancient statues in these gardens gave a new impulse to his powers; and obtaining some stone from some masons who were at work, he set himself to copy an antique mask of a faun. He did not, however, implicitly follow the original, but gave his representation of it a widely-opened mouth, in which the teeth could be seen. Lorenzo de' Medici, happening to pass one day where Michael Angelo was at work, was much struck by this statue, but said to the young sculptor, "Thou shouldest have remembered that old folks never retain all their teeth, some of them are always wanting." The next time he went by he found that one of the old faun's teeth had been knocked out, and the gum filed away in such a manner as to look as if it had dropped out naturally.

* Vide Life of Ghirlandaio.

Lorenzo, who had a quick eye for perceiving talent and an open purse for remunerating it, at once determined on assisting the young Michael Angelo; and sending for his father, he made arrangements that Michael should be entirely given up to his care, to live in his house and dine at his table, whilst he bestowed on his father a small post in the custom-house.

Thus the early artistic life of Michael Angelo bloomed under the most sunny skies and amidst all the refined splendour of the court of the Medici. Every day there was a grand public entertainment in the palace. Lorenzo the Magnificent, the philosopher, the poet, the rewarder of genius, the refined voluptuary, and the destroyer of the freedom and the virtue of Florence, sat at the head of the table, and the place at his right was open to him who should come first to table, regardless of his rank. It often happened by this means that Michael Angelo sat next his patron, who always showed him the most distinguished favour, and once "presented him for his gratification with a violet-coloured mantle."

Such favour as this could scarcely fail to excite the envy of many. It is always rather dangerous to be clad in "purple and fine linen" by princes, particularly if the distinction happens to be merited. Michael Angelo is said to have suffered for his superior genius and position by having his nose broken by Torregiano, with whom he was working at the time in the church of the Carmine. Torregiano was banished from Florence in consequence of this blow, which was given in reply to some contemptuous speech of Michael Angelo, who even in youth, and in his sunny days, seems to have indulged in bitterness of speech.

But these prosperous gay times were not of long duration. The storm that was about to break on Florence was already darkening the air, and in 1492 Lorenzo the Magnificent turned his face to the wall and died, refusing the request of Savonarola to restore the liberties of Florence.

Piero de' Medici succeeded his father in the government of Florence. Although Michael Angelo no longer resided in the palace, he still appeared to have been under the protection of the Medici, for, seeing that the ruin of that family was nigh at hand, he fled with two of his friends to Bologna shortly before Piero himself was driven to take refuge there.

After passing a year in Bologna, Michael Angelo returned to Florence, whose gaiety had been extinguished by the wild fanatical Lent celebrated in 1496 by the followers of Savonarola. Michael Angelo does not appear, like Fra Bartolomeo, to have been greatly moved by the thunderings of the prophet, for he executed at this time a figure of a Cupid, which a certain M. Baldassare sent to Rome as a genuine antique, he having persuaded Michael Angelo to give the stone an ancient and weather-worn appearance. Cardinal San Giorgio, who bought the Cupid at a high price, believing it to be a work of ancient art, finding out afterwards that it was really the work of a young Florentine sculptor, invited him to Rome, where he went in June, 1496.

The first great work which Michael Angelo executed in Rome was his statue of "Bacchus," about which critics are so much divided in opinion; some considering it the perfection of manly beauty, and others, among whom may be mentioned Shelley, considering it nothing but a detestable representation of a drunken man.

All the world, however, has agreed to admire the famous Pietà which Michael Angelo executed at this time, and which at once raised him to the position of the first sculptor in Italy. This group is well known to Englishmen by the fine cast of it in the Crystal Palace, and the more it is studied the more expressive of deep thought does its sublime beauty and harmony become. This is the only work of Michael Angelo on which he has inscribed his name. It is now in St. Peter's, but is placed in such a bad light and so high up that it is almost impossible to obtain a sight of it.

Michael Angelo completed this Pietà in the year 1499, and in that or the succeeding year he returned to Florence, on which the storm had descended in his absence and kindled the faggots in the market-place for the martyrdom of Savonarola and his companions. Now, however, a temporary lull was experienced,—the peace of the wicked,—and Florence was again able to turn her attention to beautifying her buildings. Several pictures were painted by Michael Angelo on his return to Florence, but by far his most important work was the grand statue of "David," to make room for which the "Judith" of Donatello was moved from its place.

"The erection of this 'David,'" says Herman Grimm in his "Life of Michael Angelo," "was like an occurrence in nature from which people are wont to reckon. We find events dated so many years after the erection of the giant. It was mentioned in records, in which there was not a line besides respecting Art. For centuries the 'David' has now stood at the gate of the dark powerful palace, and has passed through the various fates of the city. Various points are found fault with, and he is either considered too immense for expression, or the expression too insignificant for the size. Some think an almost boyish youth ought not to be represented as colossal. Works of this extent, however, need more frequent contemplation. The natural majesty of pure youthful beauty beams forth from his limbs, and the Florentines are right in considering the 'David' as the good genius of their city, which ought to remain where the master himself placed it. As a Florentine, I should not myself be free from the superstition that to move its position would be an evil omen."

In the same year as the erection of the "David," namely, in 1504, Leonardo da Vinci, who had returned to Florence about the same time as Michael Angelo, received the order to paint one great wall of the Palazzo Vecchio, whilst the other was assigned to Michael Angelo. Thus, as has been stated,* began the long-continued jealousy between these two great men.

Two more opposite natures than those of Leonardo and Michael Angelo could perhaps scarcely be found. The rich, generous, and handsome Leonardo, with his trains of servants and horses, living in the most luxurious manner, and charming every one, rich or poor, with whom he had any converse: and the proud, stern, bitter-tongued Michael Angelo, whose real, sensitive, and loving nature lay too deep for men to discover, except by long and intimate knowledge of the haughty and melancholy man. Those, however, who knew him best testify to the real heart-goodness of the savage old giant, and we are told "he had a natural dread of giving pain."

The cartoon which Michael Angelo executed in competition with Leonardo was the celebrated one of "Florentine Soldiers surprised by

* *Vide* Life of Leonardo da Vinci.

the Enemy whilst bathing in the Arno." It was never finished, and was afterwards cut to pieces, it is said, through the jealous rage of an inferior sculptor; but a small copy of it exists, which shows that it must have been a most powerful work. It represents an incident in the Florentine wars with Pisa. As the weather was warm, the Florentines laid aside their armour and were bathing in the Arno, when the enemy, profiting by the opportunity, began the attack. This grand work (which is here photographed) represents the Florentines scrambling up the bank and preparing for battle.

The young Raphael was also in Florence in this year, 1504. The beautiful young Sun-god and the capricious Jupiter, Leonardo da Vinci, were friends; but the great Titan stood alone, and thought his own thought in solitude, oppressed sometimes, we imagine, by its solemn greatness.

In 1505 Michael Angelo was summoned to Rome by Pope Julius II., who wished to employ the greatest sculptor in the world to build him a colossal mausoleum in St. Peter's. Michael Angelo's design was approved, and he went to Carrara to arrange about the transmission of the marble. Whilst he was gone, however, the famous architect Bramante used the opportunity to persuade the Pope against the erection of this mausoleum; and when the marble finally arrived in Rome the Pope's ardour was cooled, and Michael Angelo could not obtain the money to pay the marble-cutters.

In violent anger at this conduct, and at being denied access to the Pope, he suddenly quitted Rome, and rode without stopping until he was on Florentine ground. The Pope sent messengers after him, commanding him to return: they threatened, they promised, they entreated,—but in vain; the inflexible artist maintained that he was released from his engagement by the Pope's neglecting to fulfil his part of it, and he had no wish, he said, to undertake others.

At last the Pope wrote to the Signiory of Florence, requesting that he might be sent back to Rome, promising that he should be "free and untouched," and received with the same favour as before. Still, however, Michael Angelo doubted the Pope's fair promises, and it was not until the two governments were near coming to war that he consented to return, and then only by being attached to the Florentine embassy, so

SALVE MATER CHRISTI

that any insult offered to him was offered by that means to the Florentine republic.

Julius, who was in Bologna at the time when Michael Angelo returned to his obedience, remarked, as he knelt at his feet, "You have waited thus long, it appears, until we should ourselves come to seek you,"—Bologna being nearer to Florence than Rome. His Holiness' anger, however, soon passed, and he gave Michael Angelo the order for a large statue of himself in bronze, to be placed in front of the principal church in Bologna. The Pope was represented in a sitting attitude, three times as large as life.

When Michael Angelo had completed this statue he returned to Rome, where, instead of being allowed to work at the mausoleum as he desired, he found that Julius was now set upon accomplishing the decoration of the Sistine Chapel, built by Sixtus in 1473. This work was not thoroughly to Michael Angelo's mind. He was called upon to cover the vaulted ceiling of the chapel with frescoes, and the task presented many difficulties. He had never before worked in colour, and it was difficult to get painters to aid him in the work. All his objections, however, only made the Pope more obstinate in his desire that he should undertake it; and finally the ceiling of the Sistine Chapel was covered with those world-famous paintings, at the sight of which envy grew pale, and whose glory and power have been the theme and admiration of all succeeding ages. Descriptions of such paintings must ever fail, and space will not allow of any here; but whoever wishes to learn the position and subjects of these great works may do so in Kugler's well-known "Handbook," which contains a most accurate account of all Michael Angelo's paintings in the Sistine Chapel.

Mrs. Jameson also has given a list of the principal subjects in her "Memoirs of Early Italian Painters,"* and engravings of them may be found in most works on Art.

Julius II., it is related, was very impatient for the completion of this chapel, and on one occasion, after worrying Michael Angelo for some time

* We might have enriched these pages with many quotations from Mrs. Jameson's charming and excellent work, but that it is so well known that we hope we need do no more than refer our readers to it for many interesting details.

to make haste, and getting but unsatisfactory answers, he threatened he would have him thrown from the scaffolding if he did not exert himself to finish it. The grand fiery old Pope, however, who had Raphael working for him at the same time in the Vatican as Michael Angelo in the Sistine Chapel, was fully satisfied when he saw the work the latter had accomplished, and he determined to keep the artist in Rome and not allow him again to escape him. He seems, however, to have neglected to give him any new commission, and Michael Angelo appears to have gone on working at the mausoleum on his own account and without receiving payment.

Raphael and the young artists of his School formed at this time a strong party in Rome, and began to gain the ascendancy even at the court of Julius II.; and when that vigorous old Pope at last died, and Leo X. succeeded to the popedom, it was soon seen that Raphael was the favoured artist. The hostility of these two great men was caused rather by the conduct of their followers than by their own individual feelings. Raphael, it is certain, had a true understanding of Michael Angelo's genius, and is reported to have said that he esteemed himself happy to have been born in the same times with him; whilst Michael Angelo, although he sometimes spoke bitter words of the popular favourite, yet was capable of feeling a real admiration for the beautiful art of the artist and a sincere esteem for the noble qualities of the man. "Like Achilles and Hercules," says Grimm, "the two great men stand side by side, like vigorous beauty shedding its light on all around, contrasted with gloomy power overcoming everything in its might; or like a short sunny spring contrasted with a long year, beginning in tempest and amid tempest ceasing."

The shortness of Raphael's summer-life has been mourned by all, but unspeakably more sorrowful appears the long iron winter in which Michael Angelo's mighty soul was bound. Some icy grief seems to have been laid upon his heart, a grief which, although it yields to reason's teaching,

> "And hides its pain, so galling is the rein,
> That greater torment springs from the restraint."

Thus much he tells us in that most melancholy poem on the death of his father, but no hint of the nature of this grief escapes him. It is

evidently more bitter than that expressed in the poem for the loss of father and brother. Hopeless love is imagined by some to be dimly shadowed forth in his sonnets, but, with the exception of the noble Princess Vittoria Colonna, whose sympathetic friendship cheered a few of his declining years, no woman's name is in any way associated with his. He dwelt alone in the darkness—

> "And Power was with him in the night,
> Which makes the darkness and the light,
> And dwells not in the light alone;
>
> "But in the darkness and the cloud,
> As over Sinai's peaks of old,
> While Israel made their gods of gold,
> Although the trumpet blew so loud."

The name of poor king-tossed Clement VII. is a landmark in history. He it was who, with the aid of the imperial cannon, gave the final blow to the freedom of Florence. Michael Angelo, although he had at one time fled to Venice, had returned to Florence before the siege, and had taken active part in the defence of his native city. When the city, therefore, was treacherously yielded to the Medici, Michael Angelo was in great danger. He remained for some time concealed; but the Pope, who knew the advantage of having such a man in his service, offered him perfect security, and a continuance of the commission for the sculptures in the Chapel of San Lorenzo, which Michael Angelo had begun before the siege of Florence. He accordingly came forth from his hiding-place, and worked with such "morbid haste" that in a few months he had executed four colossal figures, representing "Night," "Morning," "Dawn," and "Twilight," which are usually considered his greatest works in sculpture. These statues on the tombs of Lorenzo and Giuliano de' Medici have exhausted praise. When the figure of "Night" was first set in its place these words were found, among other verses, affixed to it: "Night, whom you see slumbering here so charmingly, has been carved by an angel in marble. She sleeps, she lives; waken her, if you will not believe it, and she will speak." To

which Michael, with gloomy bitterness, made the statue reply: "Sleep is dear to me, and still more that I am stone, so long as dishonour and shame last amongst us; the happiest fate is to see, to hear nothing; for this reason waken me not: I pray you speak gently." *

Before the Medici Chapel was completed, Clement VII. died. Paul III., who did not belong to the Medici family, succeeded, and he also resolved to have a memorial left of his pontificate fashioned by the hand of Michael Angelo. Regardless, therefore, of Michael Angelo's desire to fulfil his long-neglected contract for the mausoleum of Julius II., of which only the grand figure of Moses had been finished, he commanded him to complete the decoration of the Sistine Chapel, where his greatest paintings already adorned the ceiling.

The "Last Judgment,"—the *dies iræ* of the old hymn,—which was painted after Michael Angelo had attained the age of sixty, is perhaps the most wonderful of all his works, although it is not considered in some respects equal to his other paintings in this chapel. "The lower half," says Kugler, "deserves the highest praise. . . . In the convulsive struggles of the condemned with the evil demons the most passionate energy displays itself, and the extraordinary skill of the artist here finds its most appropriate exercise. A peculiar tragic grandeur pervades alike the beings who are given up to despair and their hellish tormentors. This representation of all that is fearful, far from being repulsive, is thus invested with that true moral dignity which is so essential a condition in the higher aims of Art."

In 1547 Michael Angelo was appointed by Paul III. chief architect of St. Peter's, and the remainder of his life was wholly occupied with this work.

Almost all Michael Angelo's poems (he was a poet as well as sculptor, painter, and architect) express a weary longing for the release of his heavy

* Grato m'e 'l sonno, e piu l' esser di sasso,
Mentre che 'l danno e la Vergnogna dura;
Non veder, non sentir m'e gran venture;
Pero non mi destar, deh! parla basso."

soul from its prison-house, but it was not until his ninetieth year that the angel of death brought him the desired rest.

On the 18th of February, 1564, died Michael Angelo Buonarotti. He died in Rome, but his body was carried to Florence, where he had desired to be buried, although he had been a voluntary exile from his loved native city for thirty years.

RAPHAEL SANZIO.

"He is a portion of the loveliness
Which once he made more lovely."

SHELLEY.

THE life of Raphael dwells in men's minds as a lovely idyllic poem Like the Scandinavian god Balder, he has become the type of beautiful youth and spring-time, and though like him cruelly slain in the freshness of the year, he dwells for ever in Asgard amongst the immortals.

Giovanni Sanzio, or Santi, the father of Raphael, was an artist of considerable reputation, and must besides have been a man of cultivated mind, for a long poem of his exists—a sort of rhymed chronicle of the life of his patron the Duke of Urbino—which, although tedious, is said to be well stored with the learning of his day and to show besides true poetic feeling.

Raffaello, the third of four children who were born to Giovanni, three of whom died young, began this life on Good Friday, March 28, 1483. He was born in the city of Urbino, where the Santi family had been for some time settled. His mother, Magia Ciarla, died in 1491, and three years afterwards the young Raphael was left fatherless also. His father, however, had married again after Magia Ciarla's death, and Raphael's stepmother and an uncle, Don Bartolommeo Santi, took charge of the loving beautiful child, who had already wandered by his father's side into the bright kingdom of Art. Of Raphael's earliest productions nothing is really known, although much has been imagined, but it is certain that he accompanied his father to Cagli when he was about nine years old, and

he may very probably have helped in the fresco that the latter executed in the Church of S. Domenico.* A beautiful boy-angel in this fresco is said by tradition to be the portrait of the child Raphael, and Passavant conjectures that a painting of a Madonna and Child, preserved in Santi's house in Urbino, is also a representation of Magia Ciarla and her infant son.

Raphael's devotion to painting was at all events early manifested, and after the death of his father he was placed under the instruction of Pietro Perugino, at Perugia, being then twelve years of age. No school could, perhaps, have been better suited for developing the youthful genius of Raphael than that of the sad and tender Umbrian. The influence of Perugino is most evident in all Raphael's early paintings; but he soon assimilated the style and beauties of his master, and by the appropriative force of genius made them his own. Very soon Perugino began to employ his young pupil upon important works. His picture of the "Birth of Christ," now in the Vatican, reveals the hand of Raphael; and several other of Perugino's paintings also show that he was helped by his greater pupil.

The first independent commission that Raphael received was for a banner to be carried in procession. This banner is still preserved; and another of his early paintings at Perugia, a "Crucifixion, with four Saints in Adoration," is in Lord Ward's collection in London. Several other beautiful pictures in Perugino's style were also executed by Raphael at this period, amongst which may be mentioned the "Sleeping Knight," with two allegorical figures, now in the National Gallery.

In 1504, at the age of twenty, Raphael quitted the school of Perugino, and soon after, hearing of the mighty works that Leonardo da Vinci and Michael Angelo were accomplishing in Florence, he journeyed to that city, with no especial aim, so it appears, beyond that of beholding their pictures. "When," says Vasari, "he first saw Leonardo's works, he stood before them perfectly amazed and astonished. They pleased him at once better than all he had seen before, and he felt therefore impelled to a deeper study of them." Nor could he have been less struck with the grandeur of Michael Angelo. The

* For particulars of this fresco, *vide* "Giovanni Sanzio and his Fresco at Cagli," by A. Layard, printed for the Arundel Society.

true beauty of form and the majesty of the human figure which Michael Angelo's works revealed to him were a new knowledge to the pupil of the dreamy school of Perugino, and from this visit to Florence dates a new stage in the development of his art.

Three distinct styles mark Raphael's progress in painting. The *Perugian*, which he had hitherto followed, the *Florentine*, which he now adopted, and the *Roman*, which characterises his maturer works. To the formation of this Florentine style Fra Bartolomeo also greatly contributed. He, as we have seen, taught Raphael the use and preparation of purer and more brilliant colours, and the only picture he painted at this time in Florence resembles most closely the painting of Fra Bartolomeo.

But although Raphael thus learnt much from older masters, it must not be supposed that he was an imitator of any. His own fair mind is stamped on all his works, and the style of other painters never degenerates with him into false mannerism, as it does with mere copyists. The "Marriage of the Virgin" (Lo Sposalizio), although possessing somewhat of the stiffness of the Umbrian School, has a tender grace that none but Raphael could have expressed; and the "Madonna del Granduca," painted in 1504-5, is a true Raphael Madonna.

In the spring of 1505 Raphael returned to Perugia, where many commissions awaited him. His first fresco was painted at this time in the Church of S. Severo, at Perugia. It represents the Holy Trinity. The composition of the upper portion was afterwards developed in the great fresco of "La Disputa" in the Vatican.

The beautiful and well preserved "Holy Family," which is here photographed, also belongs to this period. It originally formed part of an altar-piece painted for the Chapel of St. Nicholas di Bari, in the Church of San Fiorenze, at Perugia. On the left of the Virgin stands St. John the Baptist, with a cross of glass in one hand, reaching to the ground, and pointing with the other towards the infant Christ. St. Nicholas di Bari is represented on the right in episcopal robes. Part of the predella of this altar-piece is at Bowood. It represents St. John the Baptist preaching, but has been greatly injured.

Raphael did not remain long in Perugia, but returned, after executing

these pictures, to Florence, which offered a wider sphere for his increasing powers. Here he painted some of his most celebrated Madonnas. The "Madonna del Cardellino" (with the Goldfinch), in the Uffizi at Florence; the "Madonna with the Palm-tree," in the Bridgewater Gallery;" the "Virgin in the Meadow," at Vienna; "La Belle Jardinière," in the Louvre; the "Madonna of the Tempi Family;" the "Madonna with the Pink," and many other of his most beautiful productions, are referred to this period, and were painted before he had attained the age of five and twenty.

The Madonnas of Raphael have a pure soul-beauty, such as no other painter has ever breathed into his conception of the Virgin Mother. Heaven is opened to their view, but the sadness of earth dwells in their hearts; and the Mother, whilst recognising the divinity of her Son, has yet a prescience of the human anguish she will be called on to endure. In his representations of the divine Child, a wonderful calm and dignity is blended with the tenderness of infancy. "The infant that Raphael's Madonna holds in her arms," says Coleridge, "cannot be guessed of any particular age; it is Humanity in infancy. The 'Babe in the Manger' in a Dutch painting is a fac-simile of some real new-born bantling; it is just like the little rabbits we fathers have all seen with some dismay at first burst."

This noble expression of the Ideal is perhaps Raphael's most distinguishing characteristic. He ever strives to exhibit the highest truths, and is at once a poet and a painter. A deep harmony pervades all his works. His mind seems never to have been moved by jarring and tumultuous thoughts, and actual evil is never in conflict with its pure conceptions of high good.

The fascinating charm of Raphael's society, as well as the marvellous beauty of his art, won the hearts of all artists, and some of the most distinguished men in Florence gathered round him. Afterwards in Rome also, wherever he went, he was followed by a perfect train of disciples and admirers.

Raphael was called to Rome in 1508 by Pope Julius II. who, as we have seen, was always eager to secure the services of all men of genius. Michael Angelo was beginning his work this same year in the Sistine Chapel, working in solitude and bitterness of soul, whilst the more loveable young Raphael poured forth his ideas from a heart of contented ease; his

life's path was smooth, and his head was crowned with flowers; but let us not forget that the Greatest on earth wore a crown of thorns, and whilst we offer love to Raphael, let us at least refrain from judging the unknown heart of Michael Angelo.

The task that Raphael was called upon to perform in Rome was the decoration of the State apartments of the Vatican. Every one has heard how he performed it. Three chambers and a large saloon, now called the "Stanze of Raphael," were covered with those world-famous frescoes, to which those of Michael Angelo in the Sistine Chapel can alone be compared.

The power of Rome, so soon to be shaken, was then at its height. The glorification of this power, and the setting forth of its more spiritual meaning, was most probably the idea of Raphael in these frescoes. In the first saloon (*Camera della Segnatura*) he symbolized the power of Intellect. Theology, Poetry, Philosophy, and Jurisprudence,—the highest pursuits of the cultivated mind—are represented by noble allegorical figures on the ceiling. Beneath Theology, on the wall of the chamber, is the great composition usually called *La Disputa del Sacramento*, a picture "which represents," says Mrs. Jameson, "rather the whole system of Revelation like a grand poem combining heaven and earth."

This picture is divided into two parts. The upper part represents the glory of heaven. Christ sits throned on clouds in the centre, the Virgin and St. John the Baptist on each side. The Dove of the Spirit hovers beneath, whilst the Father is portrayed above in the same manner as was usual with the early painters. Rays of light glorifying angelic forms beam down from the top of the picture on the divine Son and a semicircle of prophets and saints. The lower half of this subject shows the doctors and teachers of the Church in adoration before the Host, the mystical embodiment of Christ on earth. There has been much controversy about the meaning of this celebrated picture, and different interpretations have been given of it. Grimm, whose criticisms are remarkable for their philosophical insight, agrees with Vasari in his general interpretations both of this picture and the School of Athens.

Poetry represents Apollo and the Muses, under laurel trees, on the heights of Parnassus. The poets of ancient Greece and Rome, as well as

those of modern Italy, are ranged on either side. Beneath Philosophy comes the well-known picture called the "School of Athens."

The Church of Rome having been unsuccessful in her endeavour to shut out the knowledge of the philosophy of Aristotle, had ended by taking the heathen philosopher into her service; and in the sixteenth century it was as dangerous to deny the inductions of Aristotle as it was to question the authority of the Church. The Platonian philosophy had also found enthusiastic disciples at the Court of the Medici, and pagan Greece contended for dominion in men's minds with Christian but polluted Rome. Aristotle and St. Paul may therefore well have been represented by Raphael side by side; and considering the curious development of Pagan feeling in the centre of Christendom at this period, there seems great reason for believing that the union of Greek philosophy with Roman theology was Raphael's real meaning in the much-disputed subject of this great composition.

Law, or Jurisprudence, the least celebrated of these frescoes, personifies Prudence, Fortitude, and Temperance. Below the allegorical figures of these virtues sits Gregory XI. dispensing ecclesiastical justice, whilst Justinian delivers his famous Pandects to Tribonianus.

The fame of Raphael was by this time fully established. Whatever may have been the evil of the Court of Rome at this period, it seems at least to have been capable of appreciating genius. Julius II., and Leo X. his successor, lavished upon Raphael the greatest favours, and Cardinals and men of the highest rank at the Court were amongst his most intimate friends. Painters also flocked around him, and his School was soon the largest in Italy.

"Among all his rare gifts," says Vasari, who, although a pupil of Michael Angelo, gives the most rapturous testimony to the merits of Raphael, "I consider one to be so wonderful that it fills me with amazement; that, namely, with which Nature has invested him, the power to awaken that feeling in our circle which is at variance with the nature of painters; for all, not only the lesser artists, but even those who claimed to be great, were of one mind as soon as they worked in Raphael's presence. All ill-humour disappeared when they saw him; every low, common thought

was banished from the mind. Such harmony has never reigned but in the time in which he lived; and the cause was this, that they felt themselves overcome by his kindliness, by his art, and still more by the might of his noble nature." High praise this, from a contemporary.

Such a tender nature as Raphael's could scarcely fail to be early stirred by the emotions of love. Four sonnets are still preserved, addressed to some beloved one, which were written on the back of his studies for "La Disputa." They express the tormenting power of cruel love-thoughts, but their soft melancholy is of a very different nature to the inward strife that lies dimly visible in Michael Angelo's sonnets.

Various writers, following too implicitly the careless statements of Vasari, have represented the spiritual Raphael as giving free expression to the degrading desires of a low animal nature; but one cannot look at his beautiful portrait, or at his pure conceptions of womanhood, without feeling that such statements as are made regarding his profligacy must be base lies. It would be sad to believe that the painter of the "San Sisto Madonna" could not say with Sir Galahad,

> "My strength is as the strength of ten
> Because my heart is pure."

The love of Raphael, as expressed in his sonnets, seems rather the natural impulse of a sensitive youthful heart than the expression of an "overwhelming passion," to which Wolzogen attributes it. It is tolerably certain, however, that Raphael loved, either with youthful sentiment or deeper manly truth, some Roman maiden, named, according to Passavant, Margarita. The supposed portrait of this Margarita is well known under the title of "La Fornarina," a name acquired from some vague legend of her having been a baker's daughter. "The portrait of the young girl, or woman, in the Barberini Palace," says Grimm,* "is a wonderful painting. I call it so because it bears about it, in a high degree, the character of mysterious unfathomableness. We like to contemplate it again and again."

Was this the lady of the sonnets, the beloved of Raphael? No one knows. Let the beautiful portrait remain shrouded in its "mysterious

* Life of Michael Angelo.

unfathomableness," but believe not that the beauty of the original awoke other than pure affection in the heart of its painter.

Besides the great paintings in the Vatican, Raphael executed many other works during the lifetime of his friend and patron, Julius II. The well-known portrait of Julius II.* was painted at this time for the Church of S. Maria del Popolo, for which he also painted the celebrated "Madonna di Loretto." The "Madonna of the Aldobrandi Family," "La Vierge au Linge," in the Louvre, and several other most beautiful sacred pictures, as well as several portraits, also belong to this period.

The death of Julius II. in 1513 did not hinder the work upon which Raphael was employed at the time in the Vatican. Leo X. was equally favourable to Raphael; and the second room of the Vatican, in which he had already painted the "Expulsion of Heliodorus from the Temple," and the "Mass of Bolsena," was completed in 1514 by two other large wall paintings, the "March of Attila" and the "Deliverance of Peter from Prison." The ceiling was also adorned with Scripture scenes, and small pictures filled the window recesses.

The amount of work that Raphael accomplished seems indeed perfectly wonderful. Much of the technical work was doubtless done by his pupils, still a vast amount remains that could only have been done by himself. The skill of his hand seems ever to have obeyed the fertility of his genius.

The "Cartoons of Raphael" are now so accessible to English people at the Kensington Museum, that no description of them need be entered upon here. There were originally eleven designs, which were executed in Arras tapestry for the lower wall of the Sistine Chapel. Raphael also executed several other cartoons for tapestry, most of which, as well as the four belonging to the series of which the seven are at Kensington, are now lost.

Raphael was never married, but he was betrothed for some period to a niece of Cardinal Bibbiena. This lady, however, was certainly not the lady of the sonnets, and the alliance, which appears to have been postponed by some feeling of disinclination on the part of Raphael, was finally prevented by the lady's death. Raphael executed many works for this Cardinal Bibbiena,

* Now in the Pitti palace.

of whom there is a portrait in the gallery of Madrid. In 1515 he painted the "St. Cecilia," the sight of which is said to have affected Francia to a mortal disease from envy. Of this picture Goëthe has said, "He (that is, Raphael) always achieves exactly what others would wish to achieve, and I will not now say more regarding this painting than that it is by him. There are five saints there side by side, who in nowise concern us, but whose existence is so perfect that we wish the picture could endure for ever, until we also are ready for departure."

After the death of Bramante, Raphael was appointed Architect of St. Peter's, a position which seems to have given him great delight. "With respect to my residence in Rome," he writes to his uncle Ciarla, "my love for the building of St. Peter's Church would always prevent my remaining anywhere but here, for I have now Bramante's place. What city in the world, however, is more worthy than Rome? What undertaking more noble than St. Peter's? For this is the first temple in the world, and the greatest building ever seen, and it will cost more than a million of money."

Notwithstanding his employment as architect, and the project that occupied much of his thought during the latter years of his life—that, namely, of restoring the buildings of ancient Rome, and preserving, as far as possible, the ruinous remains of her glory—Raphael yet found time to paint some of his most lovely pictures in these last years of his bright career. The treasure of the Madrid Gallery, the "Holy Family," known by the name of the "Pearl," the "Madonna della Sedia," "Christ bearing the Cross," *Lo Spasimo di Sicilia*, the well-known picture in the Louvre of "Michael overcoming Satan," the magnificent "Madonna di Fuligno," in the Vatican, as well as many other beautiful altar-pieces, were all the production of the later Roman period.

Undoubtedly Raphael was greatly aided in the execution of all these pictures by the numerous pupils who loved to work under his direction. Giulio Romano indeed, the most celebrated of these pupils, painted entirely many of the Madonnas ascribed to Raphael; but although the numerous pictures that left his atelier were not all the work of Raphael's hand, they may all, more or less, be considered the work of his mind. Whilst he lived, the harmonious beauty of the master influenced the minds of his

scholars, and it was not until after his death that his School sunk to utter feebleness.

Italian Art, which had reached its highest point in the great masters of the sixteenth century, fell after their death from its glorious heights, and, forgetting its noble birthright, it expressed the foolish vanity of the mannerists and the base thoughts of the so-called *Naturalisti.*

Raphael's last Madonna was the well-known "Madonna di San Sisto" in the Dresden Gallery. It is one of the most marvellous of Raphael's creations. The Virgin expresses the purest loving womanhood, blended with a mysterious insight into things divine; she looks forth into infinity, with no shade of trouble in her face, such as Raphael has represented in many of his conceptions of the Virgin Mother, but with calm repose on the love of Him who has blessed her amongst women. A brilliant glory of angel-heads, of exquisite tenderness, surrounds her in her exaltation; whilst St. Sixtus and St. Barbara, kneeling one on either side of the picture, express the worship and love that the Catholic Church offers to the Queen of Heaven. The God-child also has an expression beyond the infant understanding of earth. The "Transfiguration of Christ," the last work of Raphael, was carried in his funeral procession.

On Good Friday, the 6th of April, 1520, at the age of thirty-seven, the loved poet-painter died, after a short illness, caused most probably by an attack of fever. No eye was tearless, says Vasari, at his burial.

> "All he had loved and moulded into thought
> From shape, and time, and odour, and sweet sound,
> Lamented Adonais."

ANDREA DEL SARTO.

ANDREA, called *del Sarto* because he was the son of a tailor, was born in Florence in the year 1487. At seven years of age he was apprenticed to a goldsmith, but his talent for drawing being remarked by a low-class Florentine painter, named Gian Barile, he persuaded his father to let the young Andrea renounce the goldsmith trade and devote himself to painting. "Andrea," Vasari tells us, "soon perceived with joy that nature had formed him for that vocation; in a very short space of time, therefore, he was seen to do such things with colours that Gian Barile and the other artists of the city were struck with astonishment." Gian Barile—whom, wonderful to say, Vasari does not credit with the usual jealousy of masters—seeing that Andrea "would certainly make an extraordinary painter," and knowing, perhaps, that he could not learn much that was good in his School, placed him under the care of Piero di Cosimo, who soon became very proud of his young pupil, and showed him much favour. Andrea, however, got tired after a time of the eccentric old Piero, and forming a great friendship with another young artist of Florence, named Francia Bigio, the two set up as art-partners, and opened a "bottega" in Florence. But although they had a common dwelling, and perhaps a common interest, they do not appear to have ever worked together on the same picture.

The first important commission that Andrea del Sarto was offered was the decoration of the Convent of the Servi. The brethren of the Servi were very poor at this time, but nevertheless they were anxious not to be behind other convents in the beauty of their works of art. They therefore persuaded Andrea that it would be a good advertisement of his powers if

he painted some frescoes on their walls, where they would be sure to be seen, as the convent was much frequented by visitors; moreover, they contrived to excite a feeling of jealousy between him and his friend Francia Bigio, whom they asserted was desirous of undertaking the work, and finally so wrought upon the artist's feelings that he consented to do their work for a most ridiculously small payment. Five bold and well-drawn frescoes, illustrating the life of St. Philip, which Andrea executed in this convent, gained him all the glory which the brethren had promised, but they do not appear to have extracted any further emolument from the convent funds.

Although poor, and but badly paid for his work, Andrea del Sarto appears to have been a favourite, both as an artist and a man, with all his Florentine associates during the early portion of his life. Some of the young artists of Florence at this time, who seem to have delighted in the unconventionality and freedom of poverty, characteristic of the artistic mind, formed a club which was called the "Company of the Kettle," and was remarkable for the conviviality of its dinners, to which each member contributed one dish, and was fined if it happened to be the same as his neighbour's. Andrea del Sarto was a member of this jolly society, and is said to have contributed to its amusement a comic epic, called the "Battle of the Mice with the Frogs."

Besides the frescoes from the life of St. Philip, Andrea del Sarto afterwards executed several other fine works in the Church and Convent of the Servi. The "Nativity of the Virgin," in the SS. Annunziata, is amongst the greatest of these. Of this picture, Crowe and Cavalcaselle say, "What Da Vinci produced with oils in the Mona Lisa seems realized by Andrea del Sarto with fresco. . . . . There is a calm depth of atmosphere over all, in the upper mist of which cherubs disport with charming vivacity. In short, the 'Nativity' is on the highest level ever reached in fresco."

The picture which these eminent critics praise so highly was painted after Andrea's marriage with the beautiful Lucretia del Fede, who is said not only to have wrecked his peace and destroyed his honour, but also to have lessened his excellence in art. Andrea del Sarto's marriage was no doubt very unfortunate. The conduct of the hatter's lovely widow was probably not such as might be desired. Her temper appears to have been

violent and overbearing, and her morality, according to Vasari, was questionable. Still, notwithstanding this woman's fascination, it is not quite fair to throw upon her all the evil of Andrea's conduct, particularly as the statements made respecting her are mostly derived from Vasari, who was an apprentice of Andrea del Sarto, and, as well as his fellow-apprentices, was grievously ill-treated by the violent Lucretia, against whom it is therefore natural that he should be prejudiced.

A beautiful picture of Andrea del Sarto having attracted much admiration at the French Court, Francis I. sent an agent to invite the painter to France. Andrea, who was leading a wretched life in Florence at the time, in consequence of the ill-conduct of his wife and her relations, eagerly accepted the French king's offer, and went to Paris, where he was received with marks of most distinguished favour by Francis I.

"Having in due time arrived at the French court, they were received by the monarch very amicably and with many favours: even the first day of his arrival was marked to Andrea by proofs of that magnanimous sovereign's liberality and courtesy, since he at once received not only a present of money, but the added gift of very rich and honourable vestments. He soon afterwards commenced his labours, rendering himself so acceptable to the king as well as to the whole court, and receiving so many proofs of good-will from all, that his departure from his native country soon appeared to our artist to have conducted him from the extreme of wretchedness to the summit of felicity. One of Andrea's first works in France was the portrait of the Dauphin, the son of the king, a child born but a few months previously, and still in his swathing bands; wherefore, having taken this painting to the king, he received in return three hundred ducats of gold.

"Continuing his labours, he afterwards painted a figure of Charity for King Francis: this was considered an exceedingly beautiful picture, and was held by that monarch in all the estimation due to so admirable a work. From that time the king commanded that a very considerable income should be paid annually to Andrea, doing his utmost to induce the painter to remain contentedly at his court, and promising that he should never want for anything that he could desire; and this happened because the promptitude of Andrea in his works, and the easy character of the man, who was satisfied with everything around him, were both agreeable to King Francis; he gave very great satisfaction to the whole court also, painting numerous pictures, and executing various works of different kinds for the nobles.

"And now, had Andrea del Sarto only reflected on all that he had escaped from, and duly weighed the advantageous character of that position to which fate had conducted him, I make no doubt but that, to say nothing of riches, he might have attained to great honours. But one day being employed on the figure of a St. Jerome doing penance, which he was painting for the mother of the king, there came to him certain letters from Florence: these were written to him by his wife, and from that time (whatever may have been the cause) he began to

think of leaving France. He asked permission to that effect from the French king accordingly, saying that he desired to return to Florence, but that when he had arranged his affairs in that city, he would return without fail to his majesty: he added, that when he came back his wife should accompany him, to the end that he might remain in France the more quietly; and that he would bring with him pictures and sculptures of great value. The king, confiding in these promises, gave him money for the purchase of those pictures and sculptures, Andrea taking an oath on the Gospels to return within the space of a few months; and, that done, he departed to his native city.

"He arrived safely in Florence, enjoying the society of his beautiful wife and that of his friends, with the sight of his native city, during several months; but when the period specified by the king, and that at which he ought to have returned, had come and passed, he found himself at the end, not only of his own money, but what with building, indulging himself in various pleasures, and doing no work, of that belonging to the French monarch also, the whole of which he had consumed. He was nevertheless determined to return to France, but the prayers and tears of his wife had more power than his own necessities, or the faith which he had pledged to the king: he remained therefore in Florence, and the French monarch was so greatly angered thereby, that for a long time after he would not look at the paintings of Florentine masters, and declared that if Andrea ever fell into his hands he would have no regard whatever to the distinction of his endowments, but would do him more harm than he had before done him good. Andrea del Sarto remained in Florence therefore, as we have said, and from a highly eminent position he sank to the very lowest, procuring a livelihood and passing his time as he best might."

Thus Vasari tells the story of Andrea del Sarto's dishonesty to the French monarch. Like many other men, although too weak to resist the devil, Andrea del Sarto appears to have suffered much torment of conscience in his service. His ill-gotten gains were a greater burden than his youthful light-hearted poverty. Even the careless "Company of the Kettle" no longer welcomed a man who had been guilty of breach of trust, and, despised by himself and his Florentine friends, he appears to have led a most miserable life. His supposed state of mind at this period has been expressed with high dramatic power, the result of deep philosophic analysis, by Robert Browning, in his poem entitled "Andrea del Sarto."

The "Charity" which Andrea painted for Francis I. shows the most perfect art. The colour was once beautiful; but although this beauty has vanished by age, the grandeur of the form and the correctness of the drawing make it still a remarkable picture. It reveals the study of Michael Angelo. The drawing of Andrea was always remarkably accurate, and his execution was almost perfect; so perfect, indeed, that the title of "Faultless Painter,"

Andrea senza errori, was bestowed upon him, and Michael Angelo is reported to have said to Raphael, "There is a little fellow in Florence" (meaning Andrea) "who will bring sweat to your brow, if ever he is engaged in great works." Not so. The soul of Raphael prompted not the "low-pulsed forthright craftsman's hand" of Andrea; and in spite of the faultlessness of his pictures, they speak no great truths to men's hearts.

This sad life ended on the 22d of January, 1531. Having fallen ill of some infectious fever, he was deserted, it is said, by the wife for whose love he had sacrificed his good name, and left to die alone and unheeded. He was buried in the church of the Servi, in which his first frescoes were executed.

The SS. Annunziata de Servi contains also his celebrated "Madonna del Sacco," a picture of which Vasari says, "that for drawing, grace, and beauty of colour, for liveliness and relief, no artist had ever done the like." It is, perhaps, the best of Andrea's numerous works; and as it was painted in the year 1525, it proves that the art of Andrea did not deteriorate, as has been asserted, in his later years.

A copy that Andrea del Sarto made of Raphael's portrait of Leo X. was successfully palmed off by Ottaviano de Medici as the original picture. It deceived even such a judge as Giulio Romano.

GIOVANNI BELLINI

"E quei che juro a nostri di o son ora,
Leonardo Andrea Mantegna Gian Bellino."

ARIOSTO.

GIOVANNI BELLINI stands at the head of the noble group of painters who illumined the dark walls of the churches and palaces of Venice with a glorious vision of pure colour, which may almost be considered as a new revelation of beauty to man.

Their works form a magnificent art-rainbow, whose ends, indeed, touch the earth, but the keystone of whose arch reaches the heavens. Giovanni Bellini begins the ascending circle, whilst Paul Veronese brings it back again to the ground, to have its rich glory stained by the worldly dust of succeeding artists.

Jacopo Bellini, the father of Giovanni, was a painter of some note in Venice; a pupil, it is said, of Gentile da Fabriano, after whom he christened his eldest son. Gentile Bellini, as well as his father, did good work in his day; but it was Jacopo's second son, Giovanni, who established the fame of this family of artists.

Giovanni Bellini was born in Venice in the year 1426, and, together with his brother Gentile, was early "instructed in the principles of art by his father." Both brothers, however, soon surpassed their instructor, "who, rejoicing much thereat, encouraged them constantly, telling them that he desired to see them do as did the Tuscans, who were perpetually striving among themselves to carry off the palm of distinction by outstripping each other; and that so he would have Giovanni surpass himself, while Gentile should vanquish them both, and so on successively."

There seems, indeed, to have been only the most friendly rivalry in this amiable family, and in their early life the two brothers usually worked together. Their first great work was the decoration of the hall of council in the ducal palace with a series of frescoes representing events in Venetian history. These pictures were unfortunately destroyed by fire in 1597, so that we have no opportunity of judging their merits; but they are highly extolled by Vasari. Most of Giovanni's earlier works were executed in tempera, but it was in oil that he was to accomplish his greatest success. According to a story told by Ridolfi, Giovanni learnt the new method of oil-painting by means of a disgraceful deceit. He disguised himself as a Venetian cavaliere, and sat for his portrait to Antonello da Messina, who, as we have before related, had learnt the secret of oils in the school of the Van Eycks, and by watching Antonello whilst painting Giovanni discovered the mystery. This story, however, it is pleasant to know, rests on the most slender foundation; and it is so contrary to all we hear of the high-minded and much-loved Bellini, that none but the most misanthropic natures will take the trouble to believe it. Antonello made no secret of his acquired knowledge of oils, but taught it to many Venetian artists, so that the reputed stratagem of Bellini would have been as purposeless as dishonourable.

Giovanni Bellini is said to have been the artist who first popularised the custom of portrait painting in Venice. Hitherto distinguished patrons of Art had been satisfied to be represented as accessories in large subject-pictures, or were even content if only their patron-saints were introduced; but now it became the fashion for every person of eminence to sit for his portrait, and Venetian houses became filled with the heads or half-length portraits of nobles, whilst the ducal palace was hung with pictures of the doges. There is a fine portrait of one of these old doges in the National Gallery, on which the name Johannes Bellinus is inscribed on a strip of paper; and there is a curious little head at Hampton which is considered to be a portrait of Giovanni himself. He and his brother Gentile are also portrayed in a picture in the Louvre.

But by far the greater number of Bellini's pictures were painted for the nobles and for the churches of Venice, in which city such as still

remain are now fast falling into decay. Those by which he is now best known were entirely the work of his old age, some of them being painted even after he had attained the age of eighty. No decrease of power, however, is shown in any of these, and in their deep beauty of colour they excel his earlier works. "He was gifted," says Kugler, "with a noble and profound mind, the expression of which captivates the spectator and gains his sympathy at once. That elevated expression of mildness with which Luigi Vivarini had already softened the sharpness and austerity of the Paduan School, was raised, in the hands of Giovanni Bellini, to a moral beauty which, without totally spiritualising the life of this world, displays its noblest and most edifying side, and stops with unerring certainty on the narrow line of demarcation between the actual and the visionary. Thus his figures, though animated with the utmost truth of nature, are utterly removed from the paltry and the accidental. His type represents a race of men of easy and courteous dignity,—a race not yet extinct in Venice. His Madonnas are amiable beings, imbued with a lofty grace; his saints are powerful and noble forms; his angels, cheerful boys in the full bloom of youth. In his representations of the Saviour he displays a moral power and grandeur seldom equalled in the history of Art,—the basis on which Titian raised his 'Christo della Moneta.' It was in the works of Giovanni Bellini, also, that Venetian colouring attained, if not its highest truth of nature, at all events its greatest intensity and transparency. Many of his draperies are like crystal of the clearest and deepest colour."

It is related that the Sultan Mohammed, who had at this period just taken Constantinople, having seen the works of some of the Venetian painters, sent to the Signory of Venice, requesting the loan of one of the artists of that city. The commercial spirit of the Venetians had already led them to seek their profit in friendly relations with the Mahommedan power, and the Doge replied to the Sultan's request by sending Gentile Bellini to Constantinople, where he delighted Mohammed by taking the portraits of himself and his favourite Sultana. After his return to Venice, Gentile painted the large picture of "St. Mark preaching at Alexandria," now in the Brera at Milan.

Gentile Bellini died in 1501, being then nearly eighty years old. His brother Giovanni was already an old man when he mourned his loss, but he lived yet another fifteen years, doing much good work and instructing his numerous pupils with gentle kindness. Finally, at the age of ninety, he followed his brother to the grave, "leaving an undying memorial of his name in the works which he had executed in Venice and other parts." One of his last labours was a "Bacchanal," a different class of subject to that he usually painted, which is now in the collection of the Duke of Northumberland. Giovanni died before completing this picture, and it was finished by Titian, who painted the landscape background. Ruskin accords high praise to Bellini's landscapes, one of which in particular (that forming the background to "St. Jerome" in the Church of S. Crisostomo) he recommends to the study of the young artist as "a nearly faultless guide."

One of Bellini's greatest pictures is "Christ at Emmaus," in the Church of S. Salvatore. Besides the two disciples, Giovanni has introduced a Venetian senator and a man in the Turkish dress into his representation of this scene. This sort of incongruity is seen in almost all of the painters of this School.

In the "St. Jerome," whose landscape Ruskin deigns to approve, the saint is seen seated on a rock reading, whilst St. Augustin and St. Christopher stand in front, the one bending forward, the other looking up lovingly to the beautiful child who is grasping his short curly hair.

The single figure of Christ here photographed is a noble and great conception. It is a type of exalted humanity treated in a solemn and religious spirit.

GIORGIONE.

" I know no law more severely without exception than this of the connexion of pure colour with profound and noble thought."

J. RUSKIN, *Stones of Venice*

GIORGIONE may be called the Poet of Colour. He is reckoned by Ruskin one of the " seven supreme colourists " of the world; * and truly, from what tradition tells us of his pictures, they must once have been miracles of glowing loveliness. Unhappily these magic paintings were mostly executed on the walls of the palaces of Venice, a city that has allowed the noble works of her children to fall into decay and oblivion. Very few of Giorgione's frescoes now remain, and such as still exist are nearly effaced by time and the salt damps of the Lagoon. " Ten years ago," writes Ruskin in 1860, " I saw the last traces of the greatest works of Giorgione yet glowing like a scarlet cloud on the Fondaco de' Tedeschi." Alas! the last lingering hues of the sunset clouds of Venice have almost passed away, and the proud and still beautiful city will soon have only the sad memory of the ancient glory of her Art.

Giorgio Barbarelli, called Giorgione (George the Great) because of the greatness both of his mind and stature, was born in 1477, at Castelfranco, in the province of Treviso. Brought up in Venice, he entered at an early age the School of the Bellini, in which he was a fellow-student with Titian.

* The other six being Titian, Veronese, Tintoret, Correggio, Reynolds, and Turner.—*Modern Painters*, vol. v.

These two great colourists spent much of their youth together, and the influence of each on the mind of the other is very perceptible in their work. Their modes of colouring were however somewhat different. Giorgione's paintings glowed with pure scarlet light, whilst Titian's shone with deep purple and gold.

In his youth, Vasari tells us, Giorgione painted many Madonnas. Of these scarcely any now remain; but there is one, thought to be genuine, in Mr. Solly's collection in London: it represents the Virgin enthroned under a canopy, in a beautiful landscape. It is a grand melancholy picture, of deep pure colouring. The "Death of St. Peter Martyr," in the National Gallery, is also considered to be by Giorgione, but if so, it is not expressive of his higher powers.

In 1504 Giorgione was employed, together with Titian, to paint the exterior of the Fondaco de' Tedeschi, the Venetian hall of Exchange of the German merchants. The original Exchange had been burnt down, and it was rebuilt in this year with great magnificence, and its walls were covered by Giorgione and Titian with the most beautiful frescoes. Vasari gives a somewhat vague account of these works, the significance of whose meaning had been lost even when he saw them. "I, for my part," he says, "have never been able to understand what they mean, nor with all the inquiries that I have made could I ever find any one who did understand or could explain them to me." Giorgione seems to have expressed some wild poetical allegory in this work, the key to which being lost, the "scarlet cloud" takes no form to men's comprehension. The figure of Judith, or Germany, however, which Vasari ascribes to Giorgione, was the fancy and work of Titian.

One of Giorgione's most remarkable pictures, the meaning of which is still apparent, has been happily preserved, and is now in the Venetian Academy. It represents a dreadful tempest which threatened Venice with destruction in 1340. Giorgione's powerfully imaginative rendering of this subject reminds one of the wild legends which Fouqué has clothed in weird poetry. The poem of the picture depicts a wildly raging sea, on which an evil ship filled with demons drives before the tempest inciting its wrath. To oppose these spirits of destruction, St. Mark, St. Nicholas, and St. George embark in a small boat on the stormy sea, and by their

spiritual power overcome the power of Hell. The demons throw themselves from their fiery ship into the waves, and Evil is vanquished by Holiness. The colour of this strange painting must once have been of the intensity of a fiery furnace. Fabulous sea-monsters of fantastic form ride upon, or disappear into the waves, glowing with painted light, and the fire in which the infernal bark is enveloped sheds its red horror over the sea.

Another allegorical picture of Giorgione's is the so-called "Astrologer," in the Manfrini Gallery, in Venice. An old man clothed in fantastic garments is seated at a marble table in front of a ruined building, in one niche of which is a broken statue of Venus. He holds a disc and a compass in his hand. A young woman lies on the ground to the left playing with a naked child; a man in armour stands by, whilst deeper in the landscape other warriors are reposing beneath a tree. The meaning of the allegory, if the picture be an allegory, is not very apparent, so that every one may find for himself

"A meaning suited to his mind."

The "Finding of Moses" is considered by Kugler one of Giorgione's most beautiful works. Giorgione has given to the recorded scripture scene a romantic Venetian expression. All the figures are in the rich Venetian dress of Giorgione's time. No attempt indeed is made to *realise* the scene represented, but only to express the painter's conception of his subject. The outward glory of earth may be typified by the gorgeous princess and her gay attendants, whilst the infant at which the princess is looking with strange, surprised emotion, may be meant as revealing to her mind a knowledge of a deeper spiritual glory undreamt of before.

Giorgione has likewise converted a "Santa Conversazione" into a similar ideal and romantic scene. The picture depicts a terrace overlooking the steep shores of a mountain lake. The Virgin is seated on a throne with several saints. St. Paul and St. Catherine are conversing as they walk about, whilst St. Peter leans thoughtfully on a Venetian balustrade. Little genii play around. The landscape here, as in all Giorgione's pictures, is of deep beauty.

The portraits that Giorgione painted have a rare excellence, only equalled

perhaps by those of Titian. Grimm says of them, " As when living beings approach us, we see only colours and movement, so in his pictures: there is none of the fixed statue-like appearance, the living, moving character alone seems produced by magic." A fine portrait by Giorgione is in the possession of the Earl of Carlisle, and several others exist in various galleries. Many portraits, however, which bear his name are by his followers and imitators.

Vasari tells a story of a painting which Giorgione executed in answer to the supposed inferiority of painting to sculpture, because it was not able to give more than one aspect of the same figure. To contradict this he painted a naked figure, standing with its back to the beholder, and whose front image was seen reflected in a stream; on the left was a burnished corslet, in which one side of the figure was reflected, and on the right a mirror reflecting the other side, each reflection being most perfectly painted: thus " by this beautiful and admirable fancy," says Vasari, " representing four sides at the same time." This picture, which was most likely painted by way of a joke, is now in the Louvre. It seems to have given Vasari especial delight.

One cannot help desiring to know something of the life of this poetical painter, but little has been told. Vasari says he was of " extremely humble origin," but this assertion has been contradicted. He also tells us that " he took no small delight in love-passages and in the sound of the lute, to which he was so cordially devoted, and which he practised so constantly, that he played and sang with the most exquisite perfection, insomuch that he was for this cause frequently invited to musical assemblies and festivals by the most distinguished personages."

One of these same " love-passages " (by which quaint old term Vasari we suppose designates what we moderns style " flirtations "), brought Giorgione, according to Ridolph, infinite sorrow. A lady to whom he was " immeasurably devoted " proved unfaithful to him. He was treacherously supplanted in her love by his friend and pupil, Morto da Feltri, who took advantage of Giorgione's confidence, so it is said, to seduce and carry off his mistress. Giorgione never got over this blow, but sank into a low state from this time until he died, at the age of thirty-three.

Through the dim distance this bitter human sorrow looms forth from

the splendour of that old Venetian life. As dark beneath the glorious palaces of Venice lay the dungeons where her prisoners groaned, so a dark depth of sorrow seems to have lain beneath the gay life and glorious art of her son. Even in Giorgione's most brilliant paintings there are shades of deep sadness; "prophecies," Mrs. Jameson calls them, "of sorrow."

Giorgione died in 1511. He had no regular School, but amongst his followers may be mentioned, besides Sebastian del Piombo, Giovanni da Udine and Francesco Torbido.

TITIAN.

"THE glorious Titian" is essentially the *Painter* of Italy. As Michael Angelo and Raphael claim our reverence for the grand and beautiful thoughts they express by means of art-language, so Titian demands our admiration for the magnificence of the language itself, independent of the thought it may signify. With him painting attained its highest perfection, and after his day painters could desire nothing more than "the drawing of Michael Angelo and the colouring of Titian." His colouring, indeed, is something miraculous. "Titian's colouring," says Kugler, "is the expression of life itself." It is unfathomable in its deep glory, unfathomable as the life it expresses.

The true significance of colour had been gradually revealing itself to the Venetian painters. The solemn religious feeling of the Bellini had been spoken in pure bright tones; the poetry of Giorgione's nature revealed itself in a "scarlet cloud;" whilst to Titian it was left to express in glowing hues the beauty of life and the glory of the earth.

Tiziano Vecellio was born at Cadore, in the Friuli, a district north of Venice, in the year 1477. He was of an ancient and noble family, and the genius he early evinced for painting met with intelligent recognition from his father, Gregorio Vecellio, who sent him to Venice when he was but nine years of age to study the art for which he had shown a strong love even as an infant. Titian was, in fact, a born painter; and it is related of him that when quite a little child he was found expressing the colours of some flowers in order, as he said, to paint a Madonna.

In Venice, after working for a short time under Sebastian Zuccato, a

mosaist and painter, Titian entered the School of the Bellini, where Giorgione was then working. The two young students conceived a warm attachment for each other; and the example of Giorgione, who had already struck out a new and bolder line of Art than that of his master, was faithfully followed by Titian, who at first followed and then outstripped Giorgione in the daring innovation of his style and colouring. Titian's early paintings resemble so closely Giorgione's, that it sometimes is difficult to decide to which master they belong. Had Giorgione lived to the same ripe age as Titian, critics would most probably have quarrelled as to which was the greater master; but his early death left Titian to pursue the road to perfection in painting alone.

Titian must already have acquired some celebrity in Venice, at the time when he was called upon to paint the Fondaco de' Tedeschi, as before stated, in conjunction with Giorgione. It is said that the greater admiration which Titian's frescoes excited, caused a feeling of angry jealousy in the mind of Giorgione, and divided the two friends. On the death of Giorgione, however, Titian completed the pictures he had left unfinished, and in such a manner that the work of two masters is not recognisable.

The fame of Titian soon spread beyond Venice, and after executing various commissions for frescoes, and painting his first recorded portrait, that of Catarina, queen of Cyprus, the unfortunate "daughter of St. Mark," he was invited by Alfonso I., duke of Ferrara, to his Court.

From this time forth the life of Titian was one of brilliant triumph. Princes, popes, kings, and emperors vied with each other in showing him honour; and philosophers and poets were proud to reckon him their friend. "The friend of Titian and the scourge of princes," was the commendation that Aretino bestowed upon himself: Ariosto sung his praises, and Charles V. picked up his pencil.

For the Duke of Ferrara Titian painted the well-known picture of "Bacchus and Ariadne," now in the National Gallery; a picture which has been extolled as one of the finest achievements of painting. He remained two years at the Court of Ferrara; and besides his great allegorical compositions,—one of which, the "Sacrifice to the Goddess of Fertility," was taken as a model by Rubens and many Flemish painters,—he also

executed the celebrated picture in the Louvre known by the title of "Titian and his Mistress," but which is more probably a portrait of Alfonso I. with his second wife Laura. He also at this time painted a portrait of the poet Ariosto, who was staying at the same time as Titian at the Court of Ferrara. Between the painter and the poet there was formed a lasting friendship, and in return for the glory of a portrait by Titian, Ariosto complimented the painter in his celebrated poem. The poet was represented by the painter reading the first part of the "Orlando Furioso" to the duchess Laura.

On his return to Venice, after two brilliant years at the gay court where Lucrezia Borgia, the first wife of Alfonso, had but recently ended her reign, Titian was employed by the Senate to finish the works in the Sala del Gran Consiglio, which had been left incomplete by Giovanni Bellini. The way in which he executed this task gave such satisfaction that he was appointed to the office of La Senseria. One of the duties of this office was to paint the portrait of every doge who might be elected during the time he held it. Titian, it is said, painted five of these ducal portraits.

In 1516 he painted the magnificent picture of the "Assumption of the Virgin," now in the Academy at Venice. This picture was executed for an altar-piece in the Church of Santa Maria de' Frari. It is said that the Brothers of Santa Maria were somewhat scandalized when they saw the bold style in which their altar-piece had been painted. They had been used to the calm tones and religious conventionality of the Bellini, and could not understand Titian's glowing life. They however decided to keep their picture on being offered a considerable sum more than they had given for it by one of the ministers of Charles V.

Titian, after having painted the portrait of Bembo, then secretary to Leo X., was invited to Rome by that pope; but he had most probably been wearied of court life at Ferrara, and he appears to have preferred remaining for a time in Venice, working with all his power. During his sojourn in Venice at this period he painted the grand picture of "St. Peter Martyr" for the Church of the Dominicans. This picture* is considered by critics a masterpiece of colour and expression. Sir David Wilkie, when he visited

* Recently destroyed by fire.

Venice in 1826, expresses more admiration of this picture in his Letters and Journal than of any other in Venice. He visited it several times and in different lights, and records the impression produced by it as having been one of awe and terror. "For grandeur, poetical feeling, and for deep-toned colour," he says, "this is, without doubt, a master-work of art." The scene represented in this picture is the murder of the Dominican brother St. Peter by a savage ruffian, who is said to have cloven his skull with a hatchet on the borders of a deep wood. The martyred Dominican lies on the ground, and looks up to heaven with untroubled faith; whilst the furious murderer, who has sprung upon him, is about to give the last death-blow. His companion flies in wild terror. The landscape in this picture, as, indeed, in all Titian's pictures, is grandly and truthfully painted. The dark wood,—the tree-boughs bending above in the wild storm, through which the light of heaven is seen by the dying man,—the distant landscape, and banks of evening clouds, are all faithful to nature, and also in accordance with the awful scene which is being enacted amidst their solemn beauty.

Of Titian's home life little is known. He appears to have married about the year 1512, and to have lost his wife, who was named Cecilia, probably before he was called to Bologna in 1530. He had three children; one of whom, his daughter, named Lavinia, he has handed down to fame by the magnificent portraits he has painted of her. His life in Venice must have been passed in the most brilliant and intellectual society, for amongst his most intimate friends we find the sculptor Sansovino, and the wit, libertine, and poet, Pietro Aretino. Several other distinguished painters, engravers, and men of letters formed with these a gay company who often assembled at Titian's house. One of them, in a letter which is quoted by Ticozzi, gives an account of a delightful festival, *ferrare Agosto*, a sort of pic-nic, which took place in Titian's garden on the 1st of August, and at which the charms of wit, beauty, music, and wine were united in their highest perfection.

In 1530 Titian, who, by means of his friend Aretino, had been made known to the Cardinal Ippolito de' Medici, was invited by him to Bologna, where the Emperor Charles V. and Pope Clement VII. were holding conference. Here he painted a portrait of the great emperor. He represented

him on horseback, in complete armour; and Charles V. was so delighted with the portrait that he became from henceforth the munificent patron and admiring friend of the painter. The too politic Clement VII. was also painted by Titian at this time, as well as his nephew, the Cardinal Ippolito. The portrait of Clement may now be seen in the Bridgewater Gallery.

From Bologna, when the conference had broken up, Titian proceeded to Mantua with the Duke Federigo Gonzaga, for whom he executed several commissions; but in 1532 he painted a second portrait of the emperor at Bologna.

Titian is supposed by some writers to have accompanied Charles V. at this period to Spain. The great number of Titian's pictures in that country rather favour this supposition; it is, however, doubted by most Italian authorities. Certain it is that the emperor ever held Titian in the highest estimation. He created him Count Palatine of the Empire and Knight of the Order of St. Iago, and had his portrait painted by him a great number of times, each time presenting him in payment with a present of a thousand crowns of gold.

For this grand monarch Titian also painted the large altar-piece now in the Escurial, which Charles V. took with him when he retired to St. Just. The gloomy, narrow-minded Philip II. seems to have taken as much pleasure in Titian's paintings, strange to say, as his brilliant father. Once, when Titian wrote complaining to him of the irregularity with which a pension granted to him by the emperor was paid, Philip wrote an order to the Governor of Milan which ended with the words, "You know how I am interested in this order, as it affects Titian; comply with it, therefore, in such a manner as to give me no occasion to repeat it."

Although Titian had refused an invitation to Rome in early life, he appears to have gone there during the pontificate of Paul III. He had previously painted this pope at Bologna, but he executed another portrait of him in Rome about the year 1545. During this, the only visit of Titian to Rome, Vasari made his acquaintance, and he tells us in his naïve manner of a visit which he and Michael Angelo paid together to the Venetian painter. "Now it chanced," he says, "that Michelagnolo and Vasari, going one day to see Titian in the Belvedere, beheld a picture, which he had just

then finished, of a nude figure representing Danae, with Jupiter transformed into a shower of gold in her lap, many of those present beginning to extol the work (as people do when the artist stands by) praised it not a little: when, all having left the place, and talking of Titian's work, Buonarroto declared that the manner and colouring of that artist pleased him greatly, but that it was a pity the Venetians did not study drawing more, "for if this artist,' said he, 'had been aided by Art and knowledge of design, as he is by nature, he would have produced works which none could surpass, more especially in imitating life, seeing that he has a fine genius and a graceful, animated manner.'"

Titian was already seventy-three years of age when his last interview took place with Charles V. at Augsburg. The painter at this period of his life was almost as great a man as the monarch who, according to the well-known story, picked up his pencil, and replied to his apologies by saying, "Titian was worthy of being served by Cæsar." Aretino has described the scene that took place when it was known that Titian was about to depart to Augsburg. "It was," he says, "the most flattering testimony to his excellence, to behold, as soon as it was known that the divine painter was sent for, the crowds of people running to obtain, if possible, the productions of his Art; and how they endeavoured to purchase the pictures, great and small, and everything that was in the house, at any price; for everybody seems assured that his august majesty will so treat his Apelles that he will no longer condescend to exercise his pencil except to oblige him."

But although Titian was already an old man at this time of triumph, he had many more years of enjoyable existence before him. Many of his greatest pictures were painted after this time, and it was not until after he had attained his ninetieth year that his hand began to lose its accustomed power. Even then his magnificent style of life and his grand generosity were maintained; for we learn that when Henry III. passed through Venice he was magnificently entertained by Titian at his own house, and on the royal guest departing he presented him with some pictures which had called forth his admiration.

When Vasari visited Venice in 1566, he went to visit the great patriarch of painting, "as one who was his friend." He found him, he relates.

although of such great age, with the pencils in his hand, and painting busily; and "great pleasure had Vasari in beholding his works and in conversation with the master."

Finally, after ninety-nine years of a brilliant life, Titian died of the plague which broke out in Venice in 1576. His son perished also in the same time of terror, when even burial within the churches was refused to those who died of the dreadful disease. The law which closed the churches to the plague-stricken victims was, however, revoked for the interment of the great Titian, and he was honourably buried in the Church of the Frari, for which he had executed his celebrated picture of the "Assumption."

The praises that have been bestowed upon Titian by artists and critics are perhaps greater than have been awarded to any other painter. His "magic colouring" has been the despair of all succeeding painters, who have never been able to penetrate the secret of its marvellous glowing life. The Venetian masters seem to have had some peculiar method of laying on their colours and producing effects of light and shade which no other Schools, except perhaps in the latter respect the Dutch, have been able to imitate.

It is, perhaps, as a portrait-painter that Titian is best known. He has left us portraits of almost all the celebrated people of his time, which are now valuable, not alone for the magnificent art of the artist, but also from their high historical interest. Besides the portraits of Charles V. already mentioned, Titian painted several of Philip II., and one of his famous general the Duke of Alva, so that we are able to compare the faces of the gloomy persecuting bigot and his willing executioner.

Three popes,—Clement VII., Paul III., and Paul IV.; all the Doges of Venice of his time (whom, as we have seen, Titian was obliged to paint in virtue of the office he held from the Senate); Francis I., the Constable de Bourbon, Cæsar Borgia, the Cardinal Ippolito de' Medici, and many other men of equal note, still live for us on his canvas. Amongst his celebrated portraits are also those of his friends Pietro Aretino, Ariosto, and Sansovino, the celebrated Venetian architect, and last, not least, the portraits he has left us of himself. These all represent him as an old man (he does not appear to have painted any portrait of himself when

young). The magnificent head he has drawn is well known from engravings.

"Titian," says Kugler, "may be considered the finest portrait-painter of all times. He was not content with giving his subjects all that was grand and characteristic in style, he also gave them the appearance of dignified ease. He seems to have taken them at the happiest moment, and thus has left us the true conception of the old Venetian, by the side of whom all modern gentlemen look poor and small. For however gay and rich the costume may be, it is the noble consciousness of existence which engrosses our attention in such pictures. But it is his female portraits, after all, which are to be admired, especially those few which go by the name of 'Titian's Mistress.' That portrait known by this appellation in the Louvre is a specimen of the fullest and most lavish beauty. The same head is repeated with equal beauty in the so-called 'Flora,' in the Gallery of the Uffizi, at Florence, who is represented with her golden tresses flowing loosely over her naked shoulders and bust, holding flowers in her right hand and a piece of violet-coloured drapery in her left. His more proper portraits are 'La Bella di Tiziano,' in the Pitti Palace, a ripe beauty, in a blue gold-embroidered dress, with violet and white padded sleeves and gold chain. Also another splendid serious beauty, known by the same name, in red and blue silk dress, in the Sciarra Gallery at Rome. Finally, we may mention the often-repeated picture of Titian's daughter Lavinia. One of the finest specimens is in the Berlin Museum. Here the beautiful and splendidly-attired girl is holding up a plate of fruit."

Human life in its utmost beauty is what perhaps Titian strove above all to represent, and hence comes the admitted sensuous element even in his religious paintings. Like the old Greek painters, he painted the perfection of animal life; but even his Virgins are never endowed with the spiritual beauty that Raphael and the earlier religious painters breathed into them. They are all of this earth, but their splendid beauty is often such that we feel in beholding them that even earthly beauty is greater than we can penetrate.

"The Venetian mind," says Ruskin, "and Titian's especially, as the central type of it, was wholly realist, universal, and manly. In this breadth

and realism the painter saw that sensual passion in man was not only a fact, but a divine fact. The human creature, though the highest of the animals, was nevertheless a perfect animal, and his happiness, health, and nobleness depended on the due power of every animal passion as well as the cultivation of every spiritual tendency."

If Titian, as we think, seeing the mistake of the old monk painters, who were too apt to despise this same animal element, went to the opposite extreme, and, like the Greeks, gave it too high a significance, it must, at all events, be borne in mind that he never, like many of the painters who succeeded him, delighted to represent it in its degradation.

Before concluding, we may mention the great beauty of Titian's landscapes, which prove that he must have had an open heart to the great truths of Nature.

SEBASTIAN DEL PIOMBO.

SEBASTIANO LUCIANO was born in Venice in the year 1485. He is said to have devoted himself to music in his early life, and to have acquired considerable reputation as a singer; but painting having greater charms for him than the sister art, he entered the School of Giovanni Bellini, then an old man, whose fame was dying out before the rising glory of his great pupils, Giorgione and Titian. Sebastian finding this, left the School of Bellini and entered that of Giorgione. Here he acquired considerable knowledge of the harmonious colour of the Venetian School, and he remained so long with Giorgione that he became truly imbued with the principles of that great master.

Sebastian gained considerable reputation in Venice as a portrait-painter, but the principal work of his Venetian period is the large altar-piece in the Church of S. Giovanni Grisostomo. This picture represents St. Chrysostom reading aloud at a desk in an open hall. St. John the Baptist, leaning on a cross, regards the saintly reader with loving interest, whilst in front a splendid Venetian Magdalene gazes out of the picture, and subdues men's hearts by the grandeur of her beauty. Male and female saints, devoutly listening to the reading, stand around. "In glow of colour," says Kugler, "this work is not inferior to the best of Giorgione's."

Amongst Sebastian's portraits may be mentioned one of Cardinal Pole, now in the Hermitage at St. Petersburg, which has been long attributed to Raphael, but is now generally thought to be an early work of Sebastian del Piombo's.

It seems strange that a painter who began his artistic career under the influence of the great Venetian School of Colour should afterwards

become a follower of Michael Angelo, by whom the beauty of Form was more especially expressed; yet such was the case. Whilst still a young man, Sebastian was invited by a merchant named Agostino Chigi, who had heard of his fame in Venice, to go to Rome, where he received a commission from this Agostino to paint some arches in his palace.

Sebastian's method of oil-painting, particularly the soft brilliancy of his tones, learnt from Giorgione, was much admired in Rome, where the Venetian style was not much known. In design, however, he fell far below the great Roman standard, a fact which he himself was the first to perceive. He accordingly set himself to learn from Michael Angelo, and became one of his most distinguished followers, and (as far as any can boast of an intimacy with the solitary giant) his intimate friend.

Michael Angelo undoubtedly accorded rare favour to the Venetian painter, but whether this was, as many have asserted, because being too disdainful of Raphael's powers to enter into competition with him himself, he yet wished that he should be rivalled, and therefore helped an inferior painter with that aim, none can now know. It does not seem, from what we know of Michael Angelo's character, a very likely motive. Certain it is, however, that, whether from admiration of his talent, from friendship, or from some less noble motive, Michael Angelo lost no opportunity of pushing Sebastian forward, and furnished him with designs for many of his most celebrated pictures. With the design of Michael Angelo and the colour of Giorgione, these could scarcely fail being remarkable works.

A "Pietà" by Sebastian, in the Berlin Museum, is a most noble work. The dead Christ is supported by Joseph of Arimathea and a weeping Magdalene. The figure of Christ especially reveals the grandeur of drawing of Michael Angelo. This picture is painted on slate; the figures are half-length, and colossal.

The frescoes also in S. Pietro in Montorio, at Rome, executed from drawings of Michael Angelo, are in Sebastian del Piombo's best style. That representing the "Scourging of Christ," in particular, is said to be an admirable composition.

But the picture which is usually esteemed as Sebastian's masterpiece is the "Raising of Lazarus," in the National Gallery. This picture was painted

in direct rivalry with Raphael, and was exhibited, together with Raphael's painting of the " Transfiguration," in the Hall of the Consistory at Rome. Though the greatness and beauty of Raphael's picture effectually extinguished all rivalry, yet the work of Sebastian deservedly gained great praise. The design of this picture was clearly that of the great master of Form, and Raphael is reported to have remarked, when he saw it, that he was happy in that Michael Angelo himself had deigned to compete with him.

Clement VII. appointed Sebastian to the lucrative office of Frate del Piombo, from whence his surname takes its origin. The employment of this office was to furnish the papal bulls with a seal of lead, *del Piombo*, and the sinecure was customarily bestowed on an artist of distinction. But it was necessary that the artist should have the calling of an ecclesiastic, a matter of no great difficulty, seeing that the holy calling by no means called to a holy life at that period, whence it comes that Sebastiano Luciano became Fra Sebastiano del Piombo. Michael Angelo was in Florence at the time when Sebastian obtained his appointment, and he therefore wrote to inform him of it. " If you were to see me," he says, " as an honourable lord, you would laugh at me. I am the finest ecclesiastic in all Rome. Such a thing had never come into my mind. But God be praised in eternity! He seemed especially to have thus decreed it, and therefore so be it."

The effect of this ecclesiastical wealth and ease was, according to Vasari, to make the hitherto hard-working painter very idle. He says—

" Fra Sebastiano had a tolerably good house which he had built for himself near the Porta del Popolo at Rome, and there he lived in the utmost content, without troubling himself further about painting, or working in any way. ' It is a great fatigue,' he would often remark, ' to expose one's self in age to the necessity of restraining those ardours which artists are induced to excite in themselves by the desire for honour, by emulation, and by the love of gain, although this might be endured in youth ;' and he would add, that it was quite as prudent to seek the quiet of life as to consume one's days in labour and discomfort, in the hope of leaving a name after one's death, seeing that the labours thus endured, with the works which were the result of them, would alike come to an end at some time, sooner or later, be they what they might. And as he would say these things, so also would he practise and put them in execution to the utmost of his power, seeking the best wines and the most inviting meats that could be found for his table, and ever thinking more of the enjoyments of life than of Art.

" A friend to all distinguished men, Fra Sebastiano frequently invited Molza and Messer Gandolfo to sup with him, when he would make them right good cheer. The Florentine, Messer

Francesco Berni, was also his very intimate friend, and wrote a poem to him; whereunto Sebastiano replied by another, which was not without merit; for, being a man of varied acquirements, he knew, among other things, how to write Tuscan verse in a jesting humour. Being reproached by certain persons, who declared it to be a shameful thing that he would no longer work because he had sufficient to live on, Fra Sebastiano replied in this manner: 'Nay, since I have enough to support me, I will not work; there are geniuses now in the world who do more in two months than I used to do in two years. I think, indeed, that if I live much longer I shall find that everything has been painted which it is possible to paint; and since these good people are doing so much, it is upon the whole well that there is one who is content to do nothing, to the end that they may have all the more to do.' With these and other pleasantries, Fra Sebastiano was ever ready to reply, always facetious and amusing as he was: a better or more agreeable companion than himself, of a truth, there never lived."

Sebastian del Piombo mostly painted in oils, for which, Vasari tells us, he was sneered at by Michael Angelo, who considered fresco the nobler mode of painting, and is reported to have said that "oil-painting was an art only fit for women, or idle leisurely people, like Fra Bastiano." Fra Bastiano indeed gave irreconcilable offence, according to Vasari, to Michael Angelo, by persuading the Pope that the "Last Judgment" of the Sistine Chapel ought to be executed in oils. The wall was prepared, according to Sebastian's advice, for oil-painting; but Michael Angelo, too contemptuous to complain of this intermeddling, simply left the wall alone until it was made ready for fresco.

"Being finally brought to a state wherein he would neither work nor do anything but just attend to his office as Frate del Piombo, and give himself good cheer, Fra Sebastiano fell sick of a most violent fever; and being of very full habit, the disease attained to such a height that in a very few days he resigned his soul to God."

He died in June 1547, and was buried in the Church of the Popolo in Rome.

CORREGGIO.

"I know Correggio loves to mass, in rifts
Of heaven, his angel faces, orb on orb
Breaking its outline, burning shades absorb."

ANTONIO ALLEGRI was born in the town of Correggio, in the duchy of Modena, about the year 1494.

The popular impression of the miserable life and death of this master has been proved to be utterly erroneous, and Œhlenschläger's tragedy has no foundation whatever in fact. Correggio probably experienced the happiness of having "neither poverty nor riches;" and although his quiet uneventful life forms a contrast to the splendid career of Titian, we may well believe that it was not the less happy because it missed the polite speeches of an emperor.

"If," says Grimm, "we were to imagine streams issuing from the minds of Raphael, Michael Angelo, Leonardo, and Titian, meeting together to form a new mind, Correggio would be produced."

Without, perhaps, the individual greatness of any of these painters, he unites many of their peculiar characteristics, and is eclectic, not as a copyist of their varied excellences (it is improbable that he had ever seen many of the works of these masters), but as a result of the true harmony of his own mind, which was able to perceive more than one aspect of nature.

The father of Antonio, Pellegrino Allegri, was a merchant in good circumstances in Correggio. He destined his son Antonio for a learned

profession; but Antonio is reported to have early preferred painting to Latin. It is most probable that he received his first instruction in Art from his uncle Lorenzo Allegri, with whom Antonio appears to have been a favourite, and who left him one-half of his property at his death.*

In 1519, being then a master of high reputation in Parma, we find that Correggio married a young girl named Girolama Merlini, with whom he appears to have enjoyed a quiet domestic happiness that probably would have been ill exchanged for the glory of Titian's life. Three daughters and one son were born to him. The son Pomponio became a painter, but never rose above mediocrity.

The first great work on which Correggio was employed was the fresco of the cupola of S. Giovanni, at Parma.

This work was commenced in 1520. It represents the Ascension of Christ, who soars to heaven watched by the twelve Apostles. Two years later he undertook the great dome of the cathedral at Parma, where he depicted the "Assumption of the Virgin." The principal group of this celebrated picture represents the Virgin borne in triumph by the angelic host, whilst Christ, a marvellously fore-shortened figure, precipitates himself from the clouds to meet her. This heavenly glory occupies the centre of the dome; lower down stand the Apostles gazing on the ascending Madonna, the whole forming a glorious scene of bewildering life and beauty. "The effect is, however," says Kugler, "almost too rich and boundless; all the figures are fore-shortened, and as more limbs than bodies are visible from below, the artist, even in his lifetime, was jestingly told that he had painted 'a hash of frogs' [guazetto di rane]."

But the fame of Correggio now lies not so much in the grandeur of these magnificent frescoes as in the exquisite beauty of his easel pictures. The "Marriage of St. Catherine" was a subject frequently painted by him; but never, perhaps, with such tender grace as in the well-known picture in the Louvre. The realist tendency of Correggio is carried to an extreme in another painting of this subject in the Studj Gallery at Naples. Here the Child, astonished at the mystic ceremony, looks up and laughs at the Virgin. The ideal that Raphael conceived, and toward which he

* *Vide* Bryan's "Dictionary of Painters," Notes to Allegri.

aspired in his Art, had no meaning to the mind of Correggio. The infant Saviour with him is not "Humanity in infancy," but a true representation of happy infant life. All Correggio's pictures indeed seem to breathe forth the serene happiness of a golden age on earth. They are the expression of a loving contented mind that sees God's works everywhere around, and paints them as He has made them, not seeking to penetrate the mystery "that no eye hath seen, nor ear heard."

> "If you get simple beauty and nought else,
> You get about the best thing God invents,"

says Fra Lippo Lippi in Browning's poem; and if we remember that, as Spenser expresses it,—

> "Beauty is not, as fond men misdeem,
> An outward show of things that only seem,"

but one of God's high gifts to the heart of man, we shall feel less disposed to cavil at those painters who have told us no other truth than that God's world is very beautiful. Alas! many of the painters who succeeded the great Venetians forgot altogether that "the earth is the Lord's, and the fulness thereof," and represented it as man's, stained by his passions and crimes. But Correggio and Titian, although their pictures glow with intense sensuous life, never fall to sensuality. "I am perfectly certain," says Ruskin, "no untouched Venetian picture ever yet excited one base thought (otherwise than in base persons, anything may do so); while in the greatest studies of the female body by the Venetians, all other characters are overborne by majesty, and the form becomes as pure as that of a Greek statue." The same may be said of several of Correggio's studies of goddesses.

Correggio painted a great many pictures from mythological subjects, of which the principal are "Leda with the Swan," in the Berlin Museum; "The Danae," in the Borghese Gallery at Rome; "Jupiter and Antiope," in Paris; and "The Education of Cupid," in the National Gallery.

But the greatest of all Correggio's compositions is usually considered to

be the celebrated "Notte," The Holy Night, of the Dresden Gallery, which is here photographed. Of this picture, Wilkie, who saw it in 1826 during his travels on the Continent, gives the following interesting account :—

"But the 'Notte' of Correggio is what I expected the most from, and the condition of which gives me the greatest disappointment. Yet how beautiful the arrangement! All the powers of the Art are here united to make a perfect work. Here the simplicity of the drawing of the Virgin and Child is shown in contrast with the fore-shortening in the group of angels,—the strongest unity of effect with the most perfect system of intricacy. The emitting the light from the Child is, perhaps, the most bold as well as the most poetical idea that the Art has ever attempted; and this, though a supernatural illusion, is in this work eminently successful: it neither looks forced nor improbable. The light, unlike that of Rembrandt, does not imitate lamp-light; it is meant to be the pale phosphorescent light, as in the 'Christ in the Garden.' The flesh of the Virgin and white drapery of the Child are principle. The mantle, bright blue; the bodice, bright lake; and the sleeve, lilac. The colours in the lights and half-tints are chiefly cold, and all the warm tints are in the shadows, which preserve throughout a rich colour. The least successful part of the picture is the character of the shepherds,—inferior to the subject and to Correggio's general run of figures. But this great work, though shorn of its beams from the treatment it has met with, is, in its decay, still not less than an archangel ruined. It is in idea the most original and most poetical of all Correggio's works."

Happily we shall still be able to form some idea of this "archangel ruined," by means of engravings and photographs, even when its original beauty shall have entirely vanished.

Another magnificent Holy Family by Correggio is that known as the "St. Jerome" (or "The Day"), in the gallery at Parma. The Virgin and Child are seated in the centre. To the left stands St. Jerome with an open book in his hand, to some passage in which an angel standing near him directs the attention of the infant Saviour. Mary Magdalene kneels on the right, and adoringly kisses the foot of the Child. This figure of the Magdalene, Wilkie says, "for colour, character, and expression, is the perfection, not only of Correggio, but of painting."

A totally different conception of the character of the Magdalene is given in the celebrated picture known as the "Magdalene reading" in the Dresden Gallery.

Perhaps the most striking power of Correggio lay in his wonderful effects of chiaroscuro. There is a peculiar harmony in the play of his

lights and shades such as is not always seen in the more powerful contrasts of Rembrandt. "Correggio knew how to anatomize light and shade in endless gradation, — to give the greatest brilliancy without dazzling the deepest shade, without offending the eye by dull blackness." *

The character of Correggio has been praised by all his biographers. He must have been a most loveable man, peculiarly free from every feeling of envy and self-conceit. Vasari says of him:

"Correggio was indeed a person who held himself in but very slight esteem, nor could he even persuade himself that he knew anything satisfactorily respecting his art; perceiving its difficulties, he could not give himself credit for approaching the perfection to which he would so fain have seen it carried: he was a man who contented himself with very little, and always lived in the manner of a good Christian."

He had no School of painting: with the exception of his great frescoes, all his pictures are entirely the work of his own hand. His imitators, however, formed what is known as the School of Parma; but he is by no means responsible for their performances.

Correggio died suddenly of fever on the 5th of March, 1534, in the fortieth year of his age.

Vasari, who has represented Correggio as a very poor and ill-paid artist, tells an absurd story about the manner of his death, which he says was said to have been caused by his carrying a large sum of copper money, which he had received for one of his pictures, a long distance in the burning sun: the heat and the exertion brought on a fever, from which he never recovered. The story, it is needless to say, is as unfounded as the tradition of Correggio's extreme poverty, which it probably sought to prove.

* Kugler.

PARMIGIANO.

FRANCESCO MAZZOLA, called *Il Parmigiano*, or *Il Parmigianino*, was born at Parma in 1503. He was instructed in designing by two uncles, who were mediocre artists, and appears to have early evinced remarkable talent, for it is said that at the age of fourteen he produced a most excellent painting of the "Baptism of Christ."

When Correggio, in 1519, began his frescoes in Parma, Parmigiano became one of his assistants, and adopted something of the manner of the master under whom he worked. "Parmigiano, however," says Mrs. Jameson, "had too much genius, too much ambition, to follow in the footsteps of another, however great. Though not great enough himself to be first in that age of greatness, yet had his rivals and contemporaries been less than giants, he must have overtopped them all; as it was, feeling the impossibility of rising above such men as Michael Angelo, Raphael, and Correggio, yet feeling also the consciousness of his own power, he endeavoured to be original by combining what has not yet been harmonised in Nature, therefore could hardly succeed in Art,—the grand drawing of Michael Angelo, the antique grace of Raphael, and the melting tones and sweetness of Correggio."

Instead of going to Nature for instruction, and painting the truths she revealed to him with loving faithfulness, he tried to improve Nature by clothing her in raiment of his own fashioning: hence arose the affectation, and what is usually called the *mannerism*, of so many of his pictures. He thought dear old Mother Nature would look more graceful if he painted her with a somewhat longer neck, and dressed her in a more fashionable manner;

but even he himself seems to have seen the futility of his endeavours, and his Art apparently gave him but little satisfaction.

The early works of Parmigiano were painted under the influence of Correggio alone, as their style sufficiently proves; but after painting for some time in Parma, Parmigiano conceived a desire to go to Rome, and see the great works of Michael Angelo and Raphael. He was in his twentieth year when he entered the city where Art received the highest encouragement.

Raphael's brilliant career had ended, and Michael Angelo's solitary nature had gained him but few friends in Rome; there was therefore a splendid opening for a rising young painter in the Eternal City. Clement VII., who was pope at the time, was delighted with the pictures that Parmigiano had brought with him to Rome in evidence of his powers, and immediately gave him a commission for some frescoes. He soon became, in fact, the favoured painter of the hour at the papal Court, and flattering poets did not hesitate to say that the soul of Raphael lived again in his likeness.

Parmigiano painted several pictures for the Cardinal Ippolito de' Medici whilst in Rome, and also the well-known "Vision of St. Jerome" in the National Gallery, which he executed as an altar-piece for a family chapel. This picture is a very good example of Parmigiano's style. Its greatest fault is its too great elegance.

There is a sonnet by Agostino Carracci, where, defining the principles of the eclectic schools, he advises him who wishes to be a good painter "to acquire the design of Rome, Venetian action, and Venetian management of shade, the dignified colour of Lombardy, the terrible manner of Michael Angelo (*Di Michel Angiol la terribil via*), Titian's truth and nature, the sovereign purity of Correggio's style, the just symmetry of Raphael, the decorum of Tibaldi, the invention of the learned Primaticcio, and a *little* of Parmigiano's grace (*Un po di grazia del Parmigiano*)," thereby implying that it was quite possible even in painting to have too much of a good thing.

Whilst Parmigiano was in Rome, the celebrated sack of the city under the Constable de Bourbon took place. Vasari relates that, like Archimedes

under similar circumstances, Parmigiano went on placidly working during the uproar:

"In the commencement of the plunder, and when the soldiers began to burst into the houses, our artist was so intent on his work, that when his own dwelling was filled with certain of these men, who were Germans, he remained undisturbed by their clamours, and did not move from his place; arriving in the room therefore, and finding him thus employed, they stood confounded at the beauty of the paintings they beheld, and, like good and sensible men, as they must have been, they permitted him to continue his occupation. Thus, while the most impious cruelty of the barbarous hordes by whom the unhappy town was invested was scourging that miserable place, and destroying all, sacred and secular works alike, having respect neither to God nor man, Francesco was provided for by those Germans, who honoured him greatly, and defended him from every kind of injury. One loss only did our artist suffer at that time from these events, namely, that one of the soldiers in question, being a great lover of painting and the arts, compelled him to execute a large number of drawings in water colour and with the pen, which were demanded as the payment of his ransom.

"But when the soldiery was afterwards changed, Francesco stood again on the brink of destruction, for having one day gone out to seek certain of his friends, he was made prisoner by the new comers, and was compelled to purchase his release with the few crowns that he possessed."

After these tumultuous events in Rome Parmigiano, went to Bologna, where, besides executing numerous paintings, he appears to have also practised the art of engraving. It has been asserted, indeed, that he was the inventor of etching; but this art was known in Germany some time before: it may be, however, that he was the first to practise this method of engraving in Italy. Bartsch gives a list of fifteen etchings executed by Parmigiano.

One of his most celebrated works, that known as the "Madonna del collo lungo" (the long-necked Madonna), was painted during his residence in Bologna, as well as the beautiful altar-piece here photographed. On his return to his native city, in 1531, Parmigiano was employed to paint in fresco a large vaulting in the Church of the Steccata. Four years, however, passed before he had made any progress in this work, during which, according to Vasari, he wasted his time and the money given to him for his work in the vain pursuit of alchemical knowledge. At last, however, he was driven to begin, and executed his figure of "Moses breaking the Tables," engraved in most works on Italian Art. This much-extolled figure of Moses appears to us to have utterly failed in representing the sublime moment of passion of

the great lawgiver of Israel. The "Moses" of Parmigiano is a dignified Roman sculptor, who is dissatisfied with his blocks of stone, and therefore dashes them to the ground in a moment of irritation. The "Eve," which Parmigiano likewise accomplished in the Church of the Steccata, has a true Parmigiano grace.

After executing these two frescoes the artist got thoroughly tired of the work, and being pressed by the Brotherhood of the Steccata, who had paid him beforehand, to finish it, he one night took flight from Parma (where he had been previously imprisoned for breach of contract), and escaped to Casal Maggiore, in the territory of Cremona. Here his natural tendency to melancholy increased to such a degree, that "he changed from the delicate, amiable, and elegant person that he was, to a bearded, long-haired, neglected, and almost savage or wild man." He still, however, continued to paint, but after a few months of this miserable and diseased state of mind he died of a fever; "and so it was," says Vasari, "that Francesco found an end to the troubles of this world, which had never been known to him but as a place full of cares and pains."

"It had been his wish to receive burial in that Church of the Servite Monks which is called the Fontana, and is situate at about a mile from Casal Maggiore; he was there interred accordingly, naked, as had also been his own desire, and with a cross of cypress placed upright on his breast in the grave. It was on August 24, in the year 1540, that this master finished the course of his life, which he did greatly to the loss of our Art, seeing that his hand imparted a singular grace and beauty to all the paintings produced by him."

Vasari attributes all Parmigiano's short-comings to the pursuit of alchemy, to which science, he asserts, he was devoted. Other writers have denied this; but it is not at all improbable that Parmigiano may have been fascinated with a science which the pretensions of Paracelsus had at that time rendered popular.

TINTORETTO.

JACOPO ROBUSTI, called Il Tintoretto because his father was a dyer by trade, was born in 1512. Having shown a decided preference for painting over dyeing, by using his father's colours to paint the walls of their house instead of employing them for their legitimate uses, it was determined he should be educated as a painter. He was accordingly sent to the School of Titian, who was then at the height of his fame. But the great master was by no means, it is said, a patient teacher, and from some cause or another he and the young Jacopo fell out, and he was dismissed from the academy. According to Ridolfi he was only ten days with Titian, who disliked him, he says, because he saw in his spirited drawings the awakening of genius, and feared that he might hereafter prove a dangerous rival; other accounts state that Titian sent Jacopo away because he felt assured "that he would never be anything but a dauber:" a singularly unprophetic speech of the old colour-giant!

But Jacopo did not allow himself to be discouraged by this rebuff. Although he was not allowed to study in Titian's School, the works of Titian were still open to him, and he appears to have studied these with much diligence. He also, it is said, got together a great number of casts from the antique, and from the great works of Michael Angelo. Of these he made studies by lamp-light, thereby gaining immense knowledge of effects of chiarascuro. He also attended anatomical lectures and dissections, and by this means acquired considerable knowledge of the muscular system of man, a knowledge of which he has given striking evidence in the strange positions into which he sometimes throws his figures.

Soon by the unremitting study of Titian, Michael Angelo, and Nature,

the dyer's son attained to considerable power over his Art, and he opened a school, on whose walls the principles he sought to embody were expressed in the well-known inscription, "*Il disegno di Michel Agnolo: il colorito di Tiziano*" (the design of Michael Angelo: the colour of Titian).

Notwithstanding these great and well-founded pretensions, Jacopo Robusti seems to have found but few people in Venice to believe in him. It was with difficulty that he obtained any commissions, and often he only received for those he did obtain the bare sum that his colours had cost; and Ridolfi tells us that he was often so much in want of walls whereon to paint his overwhelming ideas, that he used to follow the masons about Venice in hopes of being allowed by them to disburden his mind and his paint-box on some blank surface of wall.

Up to the present day, indeed, Venice seems to have been singularly unmindful of the extraordinary genius of her dyer's son. Mr. Ruskin, as is well known, is vehement in his execration of the unnatural city that allows the glorious works of Tintoretto to drop in ruin from her ceilings and walls. Such wicked neglect cannot, indeed, be too loudly condemned, even though the generality of mankind should be unable to perceive the marvellous truth and beauty of the vast compositions which have called forth such frantic admiration and such bitter reproaches from Mr. Ruskin.

It is perhaps not altogether surprising that the patrons of Art in Venice were unable to perceive the merits of Tintoretto's extraordinary works; for Vasari speaks truly in saying, that

"As to the matter of painting, he may be said to possess the most singular, capricious, and determined hand, with the boldest, most extravagant, and obstinate brain, that has ever yet belonged to the domain of that Art. Of this there is sufficient proof in his works, and in the fantastic composition of his stories, which are altogether different from and contrary to the usages of other painters; nay, he has been more than ever extravagant in some of his more recent inventions, and in those strange caprices of his fancy which he has executed almost as it were by hap-hazard and without design; insomuch that one might suppose he well-nigh desired to show that the Art is but a jest. He will sometimes present, as finished, sketches which are such mere outlines, that the spectator sees before him pencil-marks made by chance, the results of a bold carelessness rather than the fruits of design and of a well-considered judgment."

The Venetians, it appears, were accustomed to say that there were three

Tintorettos,—one of bronze, one of silver, and one of gold, so different were the styles in which he painted.

Going about seeking for walls to paint, Tintoretto one day met with the superior of the Convent of the Madonna dell' Orto, and proposed to him to cover walls of a large chapel in the church of the convent with frescoes. The prior replied that the convent's revenue would not allow of such an enormous expense, whereon Tintoretto offered to do the work for the cost of the materials, an offer which was joyfully acceded to on the part of the prior, who soon had his walls glowing with a magnificent picture of the "Worship of the Golden Calf," and a terrible invention of the "Last Judgment." As soon as it was known that Tintoretto would work for nothing, or next to nothing, orders became plentiful, particularly from the religious houses.

Tintoretto's most celebrated picture, the "Miracle of St. Mark," was painted for the school of St. Mark. Here St. Mark, a powerful-bodied man, descends head downmost from heaven to rescue a Christian slave from his tormentors. It is a most astonishing picture, both for boldness of design and marvellous effects of light and shade. "C'est une ouvre de coloriste," says Charles Blanc, "qu aucune autre même a Venise ne ferait pâlir." But though it thus calls forth the admiration of a critic, the "Miracle of St. Mark" usually fails to give unmitigated pleasure to the less trained beholder. The same, perhaps, may be said of the enormous painting of "Paradise," the present ruinous condition of which has more especially provoked Mr. Ruskin's lamentations over the sins of Venice. This picture is seventy-four feet long and thirty feet high. It is painted in oils on the council chamber of the ducal palace, and was undertaken when Tintoretto was quite an old man. Wilkie, differing in his estimation of this picture from Ruskin, says of it that it is "a huge mass of confusion." But again, on the other side, Charles Blanc declares that it is "une des plus etonnantes machines de cet artiste inepuisable;" he however admits that its execution is very rude, and that it is only imposing from the size and movement of its masses. This enormous work was executed by Tintoretto, assisted only by his son Domenico, in a space of three or four years, such was the astounding rapidity with which he worked.

Besides his son Domenico, Tintoretto had a daughter, who attained considerable fame as a portrait painter. Her name was Maria, but she is usually known as Tintoretta. She died at the age of thirty, to the great grief of her father, to whom she had been a constant companion, consoling him, doubtless, for the scolding temper of his wife Faustina, who used often, it is said, to get into a rage at the careless, spendthrift, easy-going disposition of her husband.

Besides Tintoretto's sacred subjects, some of which he has treated in a curiously realistic manner, Tintoretto has painted several mythological scenes. Of these, the "Leda" and the "Milky Way," painted in his golden manner, are now in England. Several of Tintoretto's paintings were exhibited at Manchester.

Tintoretto attained, like Titian, to a great age, and, like him, he painted with vigour to the very last. He was seventy-six when he began his seventy-four feet of "Paradise," and even after that he attacked opposing walls with the fiery ardour of a youthful genius.

There is a fine etching by Tintoretto, the only one he is known to have executed, of the doge Paschalis Ciconia.

Tintoretto died on the 19th of May, 1594.

PAUL VERONESE.

THE School of Venice still manifested powerful vitality, even after the life was totally extinct in the earlier Schools of Florence and Rome. To Raphael and Michael Angelo there had succeeded a host of soulless imitators, who, incapable of understanding the *mind* of those masters, copied their *manner*, with servile excellence at first, but afterwards with the exaggerated mimicry of the apish race, which is only able to imitate the peculiarities and defects of the human species. But Art in Venice, although the decree of death had gone forth against it, was still putting forth strength at the close of the sixteenth century.

The fall of the great Colour School was more gradual than that of the School of Rome; for whilst to Raphael and Michael Angelo there succeeded almost immediately the utterly feeble and inane *Mannerists*, the fall from Giorgione and Titian to Caravaggio was broken by Tintoretto and Paul Veronese.

Paolo Cagliari, better known as Paul Veronese, was, as his name implies, a native of Verona; but he resided principally in Venice, and belongs essentially to the Venetian School. He was born in 1528 (not 1530, the date usually assigned), and studied painting in Verona at an early age under his uncle, Antonio Badile, a painter of some reputation.

The first great masters who appear to have made an impression on the mind of the young student at Verona were the thoughtful German artists, Albert Durer and Lucas van Leyden, whose engravings he is said to have diligently copied. This is strange, when we consider how very different his after-style was from that of the severe German School.

Paul Veronese's pictures express the pomp and splendour of the world, the riches of this life, the vain-glory of earth. There is no hint in any of his works of a belief in any higher life than that of the Venetian world in which he dwelt. He quite naturally, therefore, brings down his Madonnas, saints, and most sacred characters, to dwell with him in this same splendid world, for he has no conception of anything more perfect than its happiness. He seeks not to raise pale martyred saints to mystic beatitude, but rather to solace them for their agonies by bringing them home to his beautiful house in Venice, where, clothed in magnificent apparel, they receive the homage of his grandly-dressed wife and children.

Strange and incongruous as this mode of representing sacred scenes appears to us, it does not necessarily betoken any irreverence in the mind of the painter. Religion was more a part of every-day life to those old Venetians than it is to us English of the present day, who put it aside as something to be attended to on Sundays and solemn occasions, and would be horrified at the idea of a saint appearing at our board, or heaven taking part in our mercantile transactions. It was not so, however, that the Venetians, even when utterly worldly in spirit, expressed their religious feelings. The saints, whether for good or evil, were a practical power in the State, and intermingled in its domestic life and mercantile policy. They were real entities, to be entreated, propitiated, or even cheated if need were, but not as yet, in Veronese's time at least, to be shoved entirely on one side as incapable and useless. This indeed was soon to come; but meanwhile Faith, Hope, and Charity present Veronese, his wife and all his family, to a kind Madonna, who has graciously taken up her abode in his home;* and his little children play with a dog at the feet of the Saviour at the very moment when He declares himself to his disciples in the picture of the "Supper at Emmaus."

Veronese probably went to Venice when quite a young man, but he appears to have passed some time there before attracting attention; for we find an author of that period regretting that there were no rising young painters to carry on the glories of Titian's art; and Vasari accords

* Picture of Veronese's family, in the Dresden Gallery. *Vide* Ruskin's account of this picture. Modern Painters, vol. v.

him but slight notice, and evidently has no notion of the fame he was destined to acquire.

The first important work that Veronese undertook was for the Church of St. Sebastian, where he depicted on the ceiling some gorgeous scenes from the history of Esther, a subject that allowed full scope for the splendour of his art. These paintings attracted so much admiration that the monks of St. Sebastian immediately engaged him for further work, and their church was soon magnificently decorated with the works of his hand. Of these the principal are three large paintings, representing the "Martyrdom of St. Sebastian." In the first he is going to the place of martyrdom, accompanied by Marcus and Marcellinus, his fellow-sufferers. Innumerable figures crowd around the saints, clinging to pillars and seated on balustrades, to get a better view. The whole picture expresses the most tumultuous life and excitement. The two other pictures, which are less rich in composition, represent St. Sebastian stretched on the rack, and pierced with arrows.

For the Jesuits also Veronese painted a magnificent "Annunciation," where, unlike the simple abode of the Virgin depicted by the early painters, she is represented surrounded by all the luxury of Venetian furniture and drapery.

But what Veronese especially delighted to paint were grand festal scenes, such as that of the "Marriage of Cana." There is a curious record of his partiality for these gorgeous banquets. Ridolfi tells us that on the back of some drawing by Veronese, it was found that he had expressed his thoughts in the following manner:—"If I ever have the time, I will represent a sumptuous repast in a superb gallery, at which the Virgin, the Saviour, and Joseph shall be present, served by the richest cortège of angels that it is possible to imagine, who shall offer to them, on plates of silver and gold, the most exquisite viands and an abundance of superb fruits. Others shall be occupied in presenting to them, in transparent crystal and gold cups, precious liqueurs, to show the zeal with which happy spirits serve their Lord." This seems to express a somewhat voluptuous idea of the enjoyments of divine beings, a truly Mahommedan notion, in fact, of Paradise; yet in his own habits Veronese was simple and economical, and spent much of his money on obtaining the rich stuffs and splendid

accessories that he liked to introduce into his pictures. He was an upright religious man, who appears to have cared but little for the rich banquets at which he loved to seat his sacred figures, and liked to play with his little daughters better than to drink out of gold and crystal. His taste, however, in pictorial life, was decidedly for gorgeous and lavish display, the gold and purple of human existence.

The "Marriage of Cana," the most celebrated of Veronese's festive scenes, was painted for the refectory of S. Giorgio Maggiore at Venice. Many of the figures in this marvellous picture are portraits. The bride is said to be a portrait of Eleanor of Austria, queen of France, whilst Charles V., Francis I., the Sultan Achmet II., and Queen Mary of England, all partake of the wedding feast. The most remarkable and interesting group is, however, that of the musicians in front. Here Veronese has depicted all the great painters who were living in Venice at the close of the sixteenth century. The octogenarian Titian plays the contra-bass, Bassano the flute, whilst Tintoretto and Paul Veronese himself perform upon violoncellos. This magnificent composition is thirty feet broad and twenty feet high.

Comparable in size, but not perhaps in general effect, is the great painting of the "Feast of the Levite," executed for another convent refectory in Venice. In this, as well as in the "Marriage of Cana," the principal incident of the scene is lost in the varied interest of the whole.

Veronese painted several other pictures of this character, but none perhaps with such richness of effect as these two. The "Supper at Emmaus" is also a frequent subject with him, and, as we have seen, he has, in one of his paintings of it, introduced his own family as spectators of the solemn scene.

Besides these pictures of sacred events (we cannot call them sacred pictures), Veronese painted many mythological subjects, the principal of which adorn the great hall of the Consiglio, in the ducal palace, where Veronese worked in rivalry with Tintoretto and Horace Vecelli, the son of Titian. There is a picture of "Europa," by Veronese, in the National Gallery, which is very similar to one of the same subject that he executed in the ducal palace. The other pictures by Veronese in the national collection, the "Adoration of the Magi," and the "Family of Darius," are

so well known to Englishmen, that they need no comment here. The Louvre is very rich in pictures by this master.

Paolo Cagliari died in Venice in the year 1588, a short time before Tintoretto, and a few years after Titian. He was buried in the Church of St. Sebastian, which, as we have seen, he had covered with his paintings.

After the death of the great Venetian painters the manufacture of pictures, it is true, was still carried on in Venice, but no one any longer was able to *create* a picture. Jacopo da Ponte, *old Bassano*, who lived about the same time as Veronese, had, however, a distinct individuality of his own. He is usually considered the first example in Italy of the class of painters known as "genre" painters.

ANNIBALE CARRACCI.

"Each art is, so to speak, a separate tone;
The perfect chord results from all in one:
The perfect artist should be perfect man."

W. W. STORY.

THE School of Art known as the Eclectic, which arose in Italy at the end of the sixteenth century, undertook the impossible task of uniting ever-opposing principles. Seeing that it was hopeless to try and surpass the individual qualities of Michael Angelo, Raphael, and Titian, the artists of this School determined to reproduce them, and not only to reproduce them, but to unite them in one harmonised whole. But in this aim they succeeded no better than the other Eclectic Schools that have arisen at various periods and attempted to bind together man's fragmentary knowledge. Michael Angelo, Raphael, and Titian could only be fused into one homogeneous compound by robbing each of his peculiar power. This is the only method by which eclecticism can work, and by this method the Eclectic Schools of Art in the seventeenth century succeeded so perfectly that in the compound that they formed no trace can be found of its original elements.

The most important of the Eclectic Schools in Art was that founded by Ludovico Carracci at Bologna. Ludovico, though not perhaps so great a painter as his nephew Annibale, was a man who exercised a powerful influence over the Art of his time; and whether we consider his principles right or wrong, he must at least be credited with having given Italian

Art a new and vigorous impulse. Better life, even if it take base and ugly forms, than utter stagnation such as had at last arrived to the Mannerists.

Ludovico Carracci, born in 1555, studied as a youth in the School of Tintoretto; but as soon as he was capable of independent action, he declared war against the system of rapid and careless work that even the great Tintoretto himself too often followed. With the Mannerists, rapidity of execution was generally the only thing aimed at or attained; and it required some boldness to proclaim artistic laws to a set of artists who covered acres of canvas with trivial, and at the same time lawless, imitations of the masters whom they followed.

Ludovico soon found that his unaided strength was not sufficient to oppose this strong band of imitators; he therefore sought the assistance of his two nephews, Agostino and Annibale Carracci, and together with them opened an Academy at Bologna, which boldly expressed eclectic principles and sought to teach painting upon a scientific basis.

We have already quoted the sonnet wherein Agostino Carracci expresses the principles of his School. Nothing apparently could be more desirable than the perfection of union that the Carracci sought to attain; but, unfortunately, neither their School nor any other was ever able to reach it. As well seek to make a more perfect flower by uniting the principles of the rose and the lily. The flower that man would gain would, we imagine, have no more loveliness than many of the productions of the Carracci School.

Nature, however, soon instigated rebellion against eclectic law, and in the very centre of the School of the Carracci, and even in the minds of its masters, a new tendency was developed, which ultimately expressed itself in the indiscriminate imitation of common Nature. The artists who gave Art this impulse are called, to distinguish them from the pure Eclectics, *The Naturalisti;* but each School acted and reacted upon the other in such a manner, it is scarcely possible to separate their influence.

These united influences are perhaps most clearly seen in the art of Annibale Carracci, the youngest of the two brothers, who with Ludovico, their uncle, are generally classed together under the common appellation of "The Carracci."

Annibale Carracci, born in 1560, was the son of a tailor, and was brought up for his father's trade, whilst his brother Agostino was apprenticed to a goldsmith. Both brothers, however, showing a taste for painting, their uncle, who, although only a few years older than themselves, was already meditating his reform in Art, took upon himself to educate them as artists; and after a time, with their assistance, he succeeded, as we have seen, in forming an important School.

Annibale appears to have studied the works of Correggio at Parma with great profit, in an eclectic sense. His "Adoration of the Shepherds" is a direct imitation (a French critic has said "parody") of Correggio's "Notte;" but after a short residence in Rome the exclusive influence of Correggio was properly modified by a knowledge of Michael Angelo and Raphael. The individual power of the painter's own mind could not, however, be thoroughly excluded. Annibale was no mere eclectic copyist; and in spite of his principles, the distinct mind of the man can be traced in nearly all his works. His pictures are distinctively characteristic, and setting aside their relative merits, they could never be mistaken for those of any of the masters whose styles he copied.

His principal subjects are Madonnas and Holy Families, to which he gives a decided naturalistic expression.

"The Holy Family" in which Joseph is marking a plank with a line of string preparatory to sawing it, whilst the Child looks on with great interest at the work, is almost Flemish in its realistic expression.

Annibale's best work is generally considered to be a series of frescoes of mythological subjects that he executed in the Farnese Palace at Rome. In this work he was no doubt greatly aided by his brother Agostino, who, although he had not the power as a painter that Annibale possessed, was a man of more cultivated mind, and probably supplied in the treatment of the subjects of the Farnese Gallery the very qualities in which Annibale was deficient.

These frescoes occupied Annibale during eight years of the prime of his life. When they were finished his noble employer, Cardinal Farnese, offered him the sum of five hundred crowns in payment for his labours, a sum that possibly might have paid some of the rapid Mannerists, but

which was an insult to the more careful execution of Annibale. Such at all events he esteemed it, and he left Rome in bitter anger and mortification, refusing to accept several more liberal commissions that were offered him. His vexation at his treatment in Rome is said to have affected his health, which was further injured by a short residence in Naples, where he quarrelled with all the Neapolitan artists. He died soon after his return from Naples in the year 1609.

Annibale Carracci was one of the first artists who practised landscape painting as an independent department of Art. Titian, and the Venetian School generally, had painted landscape backgrounds in true and glowing colours. The fragments of landscape in Titian's pictures are indeed poems of solemn beauty; but none of the Venetian masters had ever painted landscape except as accessory to their figures.

Annibale Carracci founded the School of landscape Art, which received its highest development in the landscapes of Poussin and Claude Lorraine. Two fine examples of Annibale's landscapes are in the National Gallery.

He also painted a few "genre" pictures, but these in general are destitute of humour, which must be considered a failing in pictures of this class.

Agostino Carracci, who died before his brother Annibale, is best known by his fine engravings. He was a learned man, of more refined tastes than his vulgar brother, who, we are told, used to sneer at him and abuse him for his superior attainments. His paintings, which are rare, although not so powerful as Annibale's, show a greater refinement of mind. His engravings are bold in style and correct in design, and rank among the finest works of Italian engravers.

Ludovico Carracci survived both his nephews. He also executed some fine engravings.

DOMENICHINO.

DOMENICO ZAMPIERI, called Domenichino because of his diminutive stature, was the son of a shoemaker in Bologna, and was born in 1581.

Although the father of Domenico was of a humble trade, it appears that he had his opinion upon matters of Art as well as his betters. Discussions upon the various merits of the Bolognese artists used often to take place in his workshop, and Domenichino at an early age was accustomed to hear the relative worth of the Carracci and the older masters disputed about by his father and his friends after the work of the day was over. The old Zampieri was a vehement opponent of the new School of the Carracci, and he determined that his son should not imbibe its eclectic principles. He placed him therefore, as soon as he was old enough to learn painting, under the tuition of Denis Calvert, a master who adhered most faithfully to the old established routine.

But the young Domenichino had secretly espoused the opposite side to his father in the great Art controversy that was then going on in Bologna, and one day he was caught by his master making a furtive copy of an engraving by Annibale Carracci. The Mannerist master was, it is said, so enraged at this, that he turned the boy out of his academy, who, not daring to go home to his father, passed the night in a barn. After this, by the kindness of Agostino, he was admitted to the school of the Carracci, where his industry and talent soon gained him reputation, in spite of the sneers of his fellow-students, who appear to have regarded him with contempt.

Whilst in the school of the Carracci, Domenichino became acquainted with Guido Reni and Francesco Albano, who, like him, had escaped from the tutelage of Denis Calvert to study in the new and bolder school.

On leaving Bologna, Domenichino followed Albano to Rome, where the Carracci, who were becoming jealous of the fame their pupil Guido Reni was acquiring, put him forward in rivalship with that elegant master.

The slow, diffident Domenichino, however, never became a favourite in Rome, and it was with difficulty that he obtained any commissions. Annibale Carracci, it is true, did all he could for him, and the Carracci School of artists generally appeared to have admired his powers; but, although his works were estimated by his rival Guido as nearly equal to those of Raphael, the public held them in small repute, and less clever artists found more ready acceptance.

When Annibale Carracci left Rome in disgust, he resigned to Domenichino, who had before assisted him in his frescoes, many of his commissions. By this means he painted for the Cardinal Borghese the frescoes in S. Gregorio, of which the "Flagellation of S. Andrea" is especially admired.

Horrible martyrdoms were the favourite subjects of art at this period, and Domenichino particularly seems to have delighted in them. The depraved taste of the age created a demand for sensational pictures, and the more horrible a painter could make his picture the better it was liked.

It is related that Domenichino, whilst painting an executioner in one of his martyrdoms, threw himself into a passion in order better to understand the character he was depicting. He was surprised by Annibale Carracci walking about his studio using violent words and gestures. Annibale was delighted with the hint, and exclaimed, "To-day, my Domenichino, thou art teaching me."

If evil passions in the breasts of the artists were necessary for the success of their pictures, one would certainly imagine that the artists of this period must have had peculiar opportunities for triumph. "Malicious envy" and "fierce revenging wrath" dwelt amongst them, and stirred up the most bitter feelings. Domenichino, in particular, who appears to have been a silent unobtrusive man, was the victim of a disgraceful persecution. His enemies, headed by a painter named Lanfranco, accused him both of impiety and plagiarism, and overwhelmed him with sarcasm and abuse. It was in vain that his rival Guido and Annibale Carracci asserted his superiority,

his party was weak compared with that of his enemies, who never rested until they had driven him away from Rome.

In his domestic life also Domenichino is said to have been an unhappy man. His wife, who, according to Malvasia, was very beautiful, does not seem to have comforted her husband in his misfortunes, but rather to have joined her reproaches to those of his enemies. In a letter to his friend, Francesco Albano, he complains that his enemies are those of his own household, and that since the death of his two sons he has no one left but his little daughter to give him any comfort.

Notwithstanding the detraction that Domenichino suffered in his own times, later ages have estimated his works most highly, and many critics rank him above Annibale Carracci. Poussin, indeed, claims for him the next place to Raphael.

The "Communion of St. Jerome" is one of Domenichino's most celebrated works. It was painted for the high altar of S. Girolano della Caritá in Rome, and has been considered the finest painting in Rome after Raphael's "Transfiguration." This picture especially called forth most angry criticism at the time when it was painted, Domenichino's detractors asserting that it was only a copy of a picture of the same subject by Agostino Carracci. This calumny was refuted by comparing the two pictures, when it was seen that, although bearing a general resemblance in the treatment of the subject, the individuality of the two masters was quite apparent. For this large altar-piece Domenichino, it is said, was only paid the sum of fifty scudi, about ten guineas.

Another of Domenichino's celebrated pictures is the "Martyrdom of St. Agnes," which Guido is reported to have estimated at a higher value than the works of Raphael. The "Martyrdom of St. Sebastian," and the "Madonna del Rosario," * are also reckoned amongst his finest paintings.

After being forced to leave Rome, Domenichino resided for a few years in quiet at Bologna: he then went to Naples, where he was engaged to paint some frescoes in the Capella del Tesoro. Here he again encountered his old enemy Lanfranco, who, joining with a disgraceful set of artists known

* Mr. Ruskin falls on this picture with unmitigated wrath. He will, indeed, allow no single good quality in the painter of such an ignoble picture.

as the "Cabal of Naples," renewed his attacks upon the unfortunate eclectic artist, who went about in constant fear of his life—a fear that the infamous character of his rivals certainly appears to have justified.

Finally, after leading this miserable existence for eleven years, he died at Naples on the 15th of April, 1641. A strong suspicion was felt at the time of his death that he had been poisoned by an agent of the "Cabal."

The landscapes of Domenichino are much admired by some critics. "The character of his landscapes," says Kugler, "like that of Annibale Carracci, is decorative; but it is united in a happy manner with warmth of colour and a cheerful, lively feeling."

There are two examples of Domenichino's landscapes in the National Gallery.

GUIDO RENI.

"Why should one desire to invent, so long as it remains possible to renew and transform?"

ROBERT BROWNING. *Soul's Tragedy.*

GUIDO RENI, the son of a musician of some celebrity at Bologna, was born in that city in 1575. Like Domenichino and Albano, he began his artistic career under the guidance of the Bolognese master, Denis Calvert, a man who seems to have had the happy knack of disgusting his pupils with his style of Art as well as with the brutality of his manners. Guido for some years copied his Mannerist master with the utmost fidelity: so good, indeed, was his imitation of Denis Calvert's style, that the cunning old Fleming took advantage of the imitative excellence of his pupil to sell his pictures as his own. When Guido at last remonstrated with him on this unfair proceeding, and demanded at least a proper share in the profits, the violent old man treated him in a similar way to Domenichino; that is to say, he beat him vigorously, and drove him out of his academy.

Guido, who was at this time about twenty years of age, went forthwith to the Carracci, and offered to enlist himself in their band of reform. The Carracci were only too glad to receive such a clever young pupil; and Guido, who seems to have had a wonderful facility for acquiring the styles of his masters, forthwith proceeded to imitate the Carracci as faithfully as he had done his former master.

But servile imitation was by no means the excellence which the Eclectic School desired to attain, and Ludovico Carracci warned his new follower

against this too great abnegation of self, and advised him, whilst copying the excellences of the great masters, to form a style of his own. But whatever else the Carracci might teach, they could scarcely hope to teach Guido to be original. It was a necessity of his nature to imitate some one; and accordingly, when he ceased to copy Ludovico and Annibale Carracci, he was seduced by the coarse repulsive manner of the Naturalisti, and fell into imitation of the powerful light and shade effects of Caravaggio.

The Naturalisti, of whom Caravaggio was the chief master, offered at this time a powerful opposition to the School of the Carracci. The principles that the School of Caravaggio professed were the imitation of common nature and the representation of human passion; and to give full force to their expression of these principles, they but too often dipped their paint-brushes in blood.

The lives of many of this School of painters were indeed as dark as the pictures they painted, and the evil in their pictures was mostly reflected from their own hearts. Their dull and sensual minds were incapable of understanding the higher teaching of common nature, so they interpreted its lessons according to their own brutish comprehension. Rejecting the false idealism then in vogue, they might in a purer age have attained to a noble realism, such as that of the early Flemish masters; but at the end of the sixteenth century, in Italy, nothing seemed possible to her painters but imitation of the great masters, or imitation of the evil passions of man.

To this School of Caravaggio, however, it was certainly not the intention of the Carracci to allow Guido to be driven without a great effort to retain him as their disciple; accordingly they pointed out to him, that instead of adopting the vulgar style of Caravaggio, it would be far more glorious to make his mode of painting a striking contrast to its coarse effects. "Instead of darkness and obscurity," said Annibale, "I would represent my figures in open day. Far from avoiding the difficulties of Art under the disguise of powerful shadows, I would court them by displaying every part in the clearest light. For the vulgar nature that Caravaggio is content to imitate, I would substitute the most select forms and the most beautiful ideal."

The result of this advice was the adoption of that soft meaningless manner by which Guido is so well known.

This style formed certainly a contrast to the coarse brute force of Caravaggio, and so far the aim of the Eclectic School was attained; but what other merit it possessed it is difficult to see. By this mode of painting, however, Guido soon achieved great fame.

Invited to Rome by Annibale Carracci to assist him in the war he was carrying on against Caravaggio, Guido soon proved a formidable rival, not to Caravaggio only, but to Annibale Carracci himself. More fortunate than Domenichino, he became a great favourite at the papal Court, and was honoured by the friendship of Paul V., who fondly hoped to make his pontificate as illustrious as that of Leo X. in the history of the Arts. For this end he employed Guido to paint several private chapels for him. These paintings he executed with much taste and true feeling for beauty, and his works soon became the height of fashion in Rome; and more commissions poured in upon him for meaningless Madonnas and affected Saints than he was able to execute.

Taking offence, however, at some fancied neglect upon the part of the pope, Guido returned suddenly to Bologna, where he painted two of his most celebrated pictures, "The Murder of the Innocents" and "The Repentance of St. Peter." Hearing of the fame of these pictures, the pope felt that he had been wrong in letting the artist escape him; so, following the example of Julius II. when Michael Angelo in like manner returned to Florence, Paul V. sent a legate to Bologna to negotiate conditions for the return of Guido to Rome.

Guido graciously allowed himself to be persuaded, and re-entered the Holy City in triumph on the day appointed for his reception. The flattery and attention that Guido received at this period in Rome was enough to have spoilt even a stronger mind. His it completed ruined. Weak and vain by nature, all his bad qualities were fostered by the adulation he received. He lived at Rome as a prince rather than as a painter, and kept up the most absurd state even amongst his pupils and in his painting-room.

But Fortune's wheel did not long remain at this giddy height. The life of Guido may be divided into two epochs: one of undeserved good

fortune, and the other of—perhaps it is too harsh to say *deserved* misery—but of a misery his own conduct alone could have caused.

The second epoch begins with Guido's departure for Naples, a city that seems to have always proved fatal to the artists of the Bolognese School. Here the same disgraceful intrigues were practised against him as against Annibale Carracci and Domenichino. He and his pupils were outraged and insulted in every possible manner, until at last, finding it no longer safe to remain in the power of the infamous "Cabal," he returned to Bologna without having completed his commissions in Naples.

From this period he appears to have sunk lower and lower, both as an artist and as a man. During the brilliant Roman period he had executed many beautiful paintings, of which the most celebrated is the "Phœbus and Aurora," painted in fresco on the ceiling of a garden pavilion of the Rospigliosi palace at Rome. This is a most graceful and charming picture, revealing a true feeling for antique form and classical beauty. Aurora scatters flowers before the chariot of Phœbus, and the hours advance with it in rapid flight. The action of the figures is excellent, and the colour of the painting is pure and brilliant.

It is sad to think that an artist who could paint such truly graceful pictures as this and several others of the same period, should have degenerated into the utterly insipid sentimentality and foolishness of his later style.

An absorbing passion for gambling was, it is said, the cause of this decline in Guido's art. In the latter part of his life this passion so completely possessed him, that he only painted in order to gain money to stake at the gaming-table. Although he received large sums for his pictures, he died, it is affirmed, in poverty and want, on the 18th of August, 1642.

THE END.

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